musical
COURIER

MARCH 15, 1950

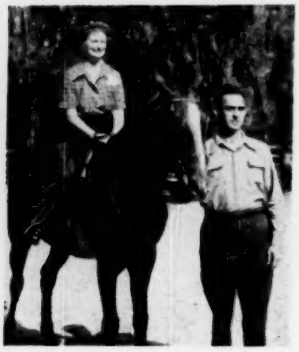
25 CENTS

MARCH ENTERS "CON FUOCO"

SCREEN STAR'S BEST WISHES . . . Myrna Loy pauses on her way to the Women's National Press Club luncheon in the Mayflower Hotel, Washington, to wish Samuel Spencer (left), campaign chairman, and Conductor Howard Mitchell success in the National Symphony Orchestra's current sustaining drive for $190,000. (Photo—Del Ankers)

MUSICAL MILLINER . . . Mary Bothwell, Canadian soprano, in her New York apartment, finds relaxation in designing hats.

MU PHI EPSILON TEA . . . honoring Frances Yeend at the Town Hall Club. L. to r., Frances Mertens, Merle Montgomery, Gladys Hodges, Grace Albrecht, Elizabeth Kurz, Robertina Robertson, Eleanor Berger, Miss Yeend, Eleanor Knapp, Gertrude Otto, Gladys Shafer, Mary Craig, Ruth Bradley, Goldie Hoffman. (Photo—Ben Greenhaus)

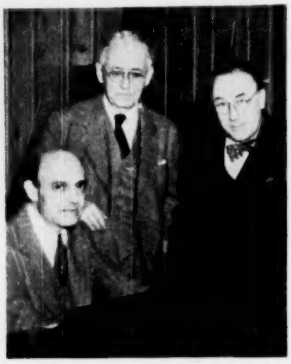


TIME OUT . . . Artiss de Volt, harpist, goes riding at Sea Island, Ga., where she is spending several months, giving informal concerts at The Cloisters. (Photo—Gil Tharp)

LITERARY THREESOME . . . Maria Augusta Trapp, author of The Story of the Trapp Family, shares honors with Cleveland Amory (center), author of The Proper Bostonians and Home Town, and General Lucius D. Clay, author of Decision in Germany, as a speaker at the Book and Author Luncheon at the Hotel Astor, sponsored by the New York Herald Tribune and the American Booksellers Association. (Photo—Herald Tribune, Rice)

BALI HA'I IN FOREST HILLS . . . Franz Allers and part of his family—his daughter Carroll and Lady. The symphonic conductor was just appointed Musical Director for the national company of South Pacific.

AT AMERICAN COMPOSERS' RECITAL, played by Beryl Rubinstein, pianist, seated, two creative figures represented were Arthur Shepherd, center, and Herbert Elwell at the MTNA Convention in Cleveland. (Photo—H. Hewitt)



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Philadelphia Premieres Menotti's The Consul

By Samuel L. Singer

PHILADELPHIA.—The world premiere of Gian-Carlo Menotti's opera The Consul featured a busy musical month, with this and other operatic performances holding the center of attraction.

The Consul is strong dramatic meat and, with possible changes in the final act, may be even more taut by the time it reaches Broadway. In plot structure and theatrical qualities it inevitably recalls Tosca. But The Consul has two villains, not one: the police state and the unending red tape of consular protocol.

The setting is an unnamed Communist-dominated European country. A member of the underground, pursued by the police, escapes across the border. His wife attempts to follow him "legitimately" by applying to a foreign consulate. But the endless delays, the petty insistence on the minutest details, the treatment of every human being as "another case in the file" prevent this.

Scenes alternate between the wretched apartment and the bare consular office. The gentleman of the title role never appears. The central character is the distraught wife, whose husband is shot, whose baby starves to death and whose mother-in-law also dies. The mood is despair and tragedy, relieved only once—by a magician's routine cleverly inserted and portrayed.

Menotti's music in most cases underscores and highlights the action. There are few set vocal numbers—a beautiful Cradle Song sung by the grandmother; a scena, —To This We've Come, by the wife; and several concerted numbers. It is the orchestral score which speaks eloquently, but not always as much so as the action. One believes that Menotti has not yet reached his peak as a composer of serious opera.

Patricia Neway, soprano, portrays the wife with vocal and dramatic skill. Marie Powers's role of the mother is more restrained than in The Medium, but it is just as well done. Gloria Lane, soprano, makes the Consul's secretary believable. All the other roles are excellently cast, including Andrew McKinley as the tenor-magician. Lehman Engel conducts the orchestra of 25 with good feeling for the dramatic spirit.

Mascagni's L'Amico Fritz Revived

Two operas not heard in this city for a quarter of a century were also presented. One was a revival by the enterprising Philadelphia Civic Grand Opera Co. of Mascagni's L'Amico Fritz (last given in 1923), with Ferruccio Tagliavini and Pia Tassinari in the leading roles. The lovely Cherry Duet highlighted a pleasant score. Cleva conducted.

The other revival was the Chamber Opera Society's lively presentation of The Beggar's Opera by John Gay in the Frederick Austin revision. The cast was of virtually uniform excellence, under Joseph Levine's conducting and John Wolmut's staging.

Another opera in English was The Barber of Seville, quite the finest performance in the four-season career of the American Opera Company. Vernon Hammond was the able conductor, and outstanding in the cast were Adelaide Bishop as Rosina, Roy Wilde as Figaro and Norman Scott as Basilio.

SCENE IN MENOTTI'S THE CONSUL: A tragic DP waits while a secretary gossips on the wire. (Photo—Giles-Talbot.)

June Kelly gave her best interpretation here to date in the title role of Tosca, with the Philadelphia La Scala Opera, Norman Kelley and Cesare Bardelli completed a fine trio. The Scala later gave a variable Boheme. Giuseppe Bamboschek conducted both operas. The Metropolitan contributed Don Giovanni with a fine ensemble.

The most electrifying conductor of the Philadelphia Orchestra since the halcyon days of Leopold Stokowski was Victor de Sabata, whose control of the orchestra was nothing short of spectacular. His single pair of concerts featured Dvorak's "New World" Symphony, marked by dramatic contrasts in dynamics. The local premiere of Ghedini's Marinaresca e Baccanale revealed a noisy score with a string of climaxes. Gould's Spirituals was also heard.

In Eugene Ormandy's annual Rachmaninoff program, Jean Graham played the First Concerto with good rhythm, a feeling for form and a tone not too percussive. Lucien Caillet's transcriptions of three Preludes were also successful.

ON THE COVER

Donald Dame, popular lyric tenor of opera, concert and radio, sailed aboard the Ile de France on March 11 for his first concert tour of Europe, made at the invitation of Johanna Beek, prominent Dutch concert manager. He will visit six countries. Among other engagements, recitals in The Hague, Amsterdam, Zurich, Vienna, Copenhagen, Stockholm and London are on his schedule. Later, at the invitation of the Department of National Defense, he will sing at Army and Air Force bases throughout Western Europe, including military installations in Berlin. The Military Air Transport will fly him to airfields and Army posts in Arabia, North Africa, and, on the return trip to the United States, the Azores. July and August will find Mr. Dame back at Chautauqua, N. Y., for the summer opera season. Although the Dames have recently moved into a remodeled carriage house on an eight-acre estate, complete with woods and orchards, at Huntington, Long Island, they still regard Chautauqua as their summer home. It was there that Donald met his wife, Dorothy, and their son Timothy has spent all three of his summers. For Mr. Dame, this will be the eleventh season of opera performances at the New York state music center. (Photo—James Abresch.)

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Seventy-first Year
March 15, 1950

FACING THE MUSIC

By Harold C. Schonberg

LOEW'S 175th Street Theatre is a big, squat, old-fashioned movie cathedral on upper Broadway. It is situated in a residential area, surrounded by large apartment houses, with small retail stores solidly lining the streets. On Washington's Birthday it presented a double feature—EAST SIDE WEST SIDE (said the marquee) W BARBARA STANWYCK & INTRUDER IN THE DUST. It also presented, in the morning, what the handbills called a *Gala Holiday Youth Concert Featuring Famous Carnegie Hall Conductor Wheeler Beckett and 50 Piece Symphony Orchestra 50.*

The concert was scheduled for 10:15, and when we arrived, a little late, Beckett had already started the first movement of Schubert's *Unfinished.* A look into the auditorium showed a grouping of listeners down front, a few scattered in the back, and empty aisle sections. Upstairs, in the balcony, the audience was even thinner. The balcony ushers, dressed in natty red monkey jackets and beige trousers, were a little dubious about the whole thing. "They've scaled the prices too high," one of them said, confidentially. "Fifty cents to a buck and a half—too much for this neighborhood. Me? Sure I like music—nice, smooth music—dance hall stuff, like. Not this kind."

Sig Schwartz, the manager of the theatre, a competent-looking young man sporting a red-and-blue bow tie, was a little more optimistic. His movie house, he said, which seats about 3,500, ordinarily opens at noon, and the musicians would have to be out by then. That was the only thing worrying him; otherwise he was gratified at the cultural idea. "It's on account of the snow," he said, referring to the audience. "The weather held down the box office. We would have had seven hundred more, otherwise. We did get a bus load from New Jersey, though. Here, I want you to meet Mrs. Green. She knows more about it than I do."

Mrs. Green identified herself as the president of the Parent-Teachers' Association of P. S. 173. The concert, she explained, had been made possible through the cooperation of Dr. Charles Zuckerman, Assistant Superintendent of School Districts Nos. 12, 13 and 14. He gave permission to send literature to the schools, and issued a directive to th. principals under his jurisdiction to cooperate with the PTA.

We slipped into the auditorium. Mr. Beckett, before a microphone, was explaining the instrumentation of excerpts from the *Nutcracker Suite.* The audience was, on the whole, extremely intent and polite, though there was a little restlessness from the younger element. Sprinkled around was a handful of adults. At the rear of the hall was the fifty-cent section, sparsely inhabited. We slipped into the seat next to a bright-looking boy and flashed our most professional interviewing smile. "Like it?" we whispered. The boy shrank away, frightened. After a little coaxing, he admitted to being named Donald, and he allowed as how the concert was "innaresting." He added that he was eleven years old and in the fifth grade.

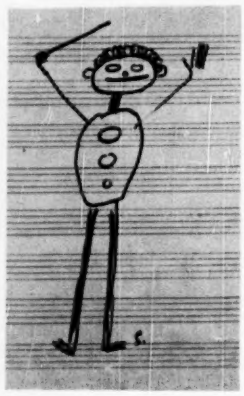
Two youngsters directly behind us leaned over. "You from the papers?" one of them wanted to know. We nodded. "I'm Robert McCarthy," he quickly said. "I'm twelve. This is my brother Raymond. He's ten. We bought our tickets at the box office. I study the accordion. I go to Incarnation School. This is a very nice concert. I like music. Are we going to be in the papers?" "Sh-h-h!" hissed a little girl in the vicinity, glaring at us. This listener made a hasty exit into the lobby.

A pretty child, about eleven years old, was about to enter the auditorium. She had a paper cup of water in her hand. "Is this your first concert?" we asked her. She regarded us coldly. "Mother told me never to speak to strange men," she said, and haughtily disappeared. Somewhat deflated, we went up to Mr. Schwartz, who was standing proudly nearby. "This is a good class audience," he said. "A very well behaved bunch of kids." He was approached several times by popcorn and candy lovers, and each was turned away with a gentle reproof. "We'll dispense with the popcorn profit this morning," he said to us, with the grand air of one who seen his duty and done it.

BY this time there was a fairly steady exodus of children into the lobby, heading for the water fountains or the relief rooms. We stopped one confident-looking, serious boy who looked as though he probably had an I.Q. of at least 180, and asked his interpretation of the proceedings. "It's nice for people who enjoy music," he judiciously answered. "I enjoy music. I like piano and I like violin. I used to study violin." His name was Walt Hutzler, of P. S. 132, and he was twelve years old. "Come inside," he invited us. "I want you to meet my friend George. He's in my class at school. Maybe you can get additional material from him." So help us, he said "additional material." Dazedly, we followed. A helpful fellow, this Walt.

George wore glasses, was short, stocky and bored with everything about him. He was sitting in the last row, twisted around his seat in an alarming fashion. Walt, plucking his arm, led him to the rear of the hall, where we could talk without disturbing anybody. "Tell him what you think of it," Walt ordered. George fidgeted. "Well . . . I like it. It's different from the music I usually hear. Our teacher's going to take us again."

Walt was looking around. "See those kids there?" He pointed out four giggling girls, and told us that they were in his class. "Why not talk with them?" he said, importantly, with the air of a guide. "You should get the feminine slant." We fled from Walt, feeling that if we remained in his vicinity he would end up with our job, and pushed into a seat behind the girls. They were only too willing to talk. Their names were Irma, Nona, Judy and, believe it or not, Kalliope. "Kally for short," she stressed. All were Beckett followers—they had attended his Carnegie Hall concerts—and all were studying the piano. Judy and Nona were chewing bubble gum, occasionally and automatically spreading enormous balloons over their faces. Kally, the youngest—not yet eleven—was the most ladylike, though all were sweet and well-mannered. They all liked the music—it was still *Nutcracker*—and all said they were having a grand time. "I study ballet too," Kally wanted us to know. She looked around. "These kids," she said with infinite scorn, waving her hands at the audience. "Most of them are too young to appreciate this."



THERE was some justification for her remark. The concert was an hour under way, and the younger children's point of tolerance had been reached. Some of them began to talk loudly, a few began to cry, and there was steady movement up and down the aisles. Mr. Beckett had everybody get up and sing *America the Beautiful;* they liked that. He also had various musicians—his orchestra was composed of Philharmonic men, by the way—come to the front of the stage and demonstrate their instruments. The kids liked that too. Irma, Judy, Nona and Kally were especially entranced by the bassoon, though they didn't fully catch the name; and they put their heads together to pool information. "Something like bazooka," said Kally. "No, bazoona," said Nona. "Bassoon," we whispered. They giggled and leaned back.

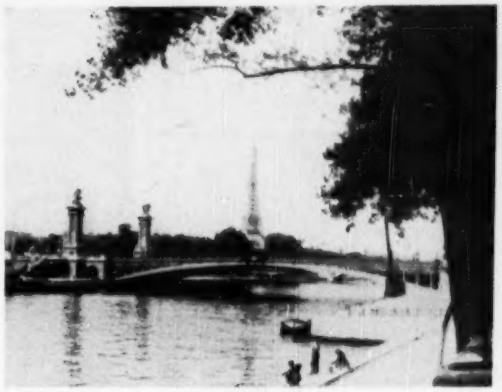
Beckett ended his concert with the *William Tell* Overture, and when the last section came along, there was a flurry of startled recognition. "The Lone Ranger!" somebody yelled, and started to jump up and down in his seat, horseback fashion. Quite a few followed suit, and there was much laughter. Kally and her friends started to giggle again. A matron, dressed in white, hurried down the aisle, changed her mind, and went back. "Our teacher brought us here," said Judy. "That's her, there." She pointed to the back of a head about fifty yards in front of us. "What would she say if she knew you were chewing bubble gum?" we severely asked. "Oh, she wouldn't care," Judy nonchalantly answered.

The conclusion of the overture brought sincere applause, and everybody started to file out. Most of the little boys and girls were dressed in snow suits, and it was a Disney-esque sight to see their fresh faces and gnomic costumes. There was a lot of chatter in the lobby and, among the older children some horseplay. We said goodbye to Irma, Judy, Nona and Kally. The four of them invited us to come down to P.S. 132 any time we were in the neighborhood, and to drop into their class. Their teacher, they said, understood music and would like to meet anybody else who liked music. They linked arms and disappeared into the street. We hurled a good-bye after them, and looked around for Walt, intending to buy him an ice-cream soda or, for all we knew, a dry martini. Walt, though, had disappeared. So did we, after a while, feeling considerably more confident about the future of young America.

Paris Revives Wagner, Restages Manon, Honors Bach

By Suzanne Demarquez

PARIS—With the musicians' strike at the Opéra and the Opera-Comique settled, the first lyric theatre of our country announced two gala performances of Goetterdaemmerung. Unfortunately only one of these evenings materialized, owing to the fact that Max Lorenz, the tenor, fell ill. The fear that both performances would have to be cancelled was dispelled when he courageously consented to sing on one occasion. The event was a triumph for Kirsten Flagstad, the unforgettable Bruennhilde, as well as success also for Elsa Cavelti, Doris Doree and Lorenz. The orchestra surpassed itself under the baton of George Sebastian. The staging by Heinz Tietjen, who came here especially for these events, was imaginative and yet in the best tradition.



PARIS . . . The Seine with the Pont Alexandre, and in the distance the Tour Eiffel. (Photo, French National Tourist Office.)

Ballet Premiere

The next offering at the Opéra was a new ballet—Septuor, with a scenario by Francis Blanche. The action concerns seven allegorical personages—a criminal, a fool, a sorcerer, a poet and others—who are confronted with the lack of understanding and the injustice of man and are all condemned to be hanged. The music by Jean Lutece is rather light, passing from charleston to gavotte rhythms, with some allusions to various national anthems. It can hardly be considered more than an illustration of the libretto, based on a poem by Villon.

The difficulties of the subject were overcome by the mastery of Serge Lifar's choreography, for which he used the youngest members of the corps de ballet in a unique and imaginative manner. There are also fine costumes and evocative lighting by Yves Bonnet. The work enjoyed a lively success, though it raised some antagonistic discussion. On the whole, it is far from indifferent fare and succeeds at least in drawing audiences.

At the Opéra Comique we rejoiced to see a return of the ballet Le Beau Danube, danced and staged by Leonide Massine. This work, done to music by the Waltz King, is a masterpiece of rhythmic precision and finesse of detail.

Manon Refurbished

The most important recent event at the Opéra-Comique was a revival of Manon—with entirely new settings and costumes by the painter Driant. It is a perpetual enchantment to the eye, and unless one has seen it, one can hardly imagine the charm, richness, grace and distinction of the visual presentation, which evokes the masters of the 18th Century, Watteau, Lancret, Hubert Robert. The chorus, trained by the stage director Louis Musy, takes a prominent part in the action and the dances, and the latter, as staged by Etcheverry, made a very great effect.

Manon was sung marvellously by Géori-Boué. Des Grieux was assigned to Libero De Luca, an Italian tenor with a superb voice, produced faultlessly. Roger Bourdin as Lescaut again showed himself to be an admirable singer as well as comic actor. The orchestra under André Cluytens can take much credit for the immense success of this production, which brilliantly launched the regime of the new artistic director, Emmanuel Bondeville.

Orchestral Happenings

With the beginning of the New Year, concerts were again resumed in full force. We were again privileged to hear the conductor Jascha Horenstein in a concert performance of Weber's Der Freischuetz given by the Orchestre National. Among other foreign conductors with the same orchestra, we welcomed Sir Adrian Boult, who proved anew his high authority and subtlety of interpretation; and the Spaniard Carlos Surinach, whose Second Symphony—a work of classic bearing—was performed under his own baton. Soloists in the latter two concerts were Yvonne Lefebure, who played Ravel's Piano Concerto with grace and delicacy, and Yvonne Loriod, who offered a reading of finesse in Mozart's C minor Piano Concerto.

The Orchestre National also gave a festival program to honor Florent Schmitt on his return from a guest visit to conduct his works in Brazil—looking younger than ever and crowned with trans-Atlantic laureis. Under the precise and finely shaded direction of Roger Desormiere, we heard important excerpts from works of this French master—the incidental music to Antony and Cleopatra; the ballet Oriane et le Prince d'Amour; six choruses for women's voices, and above all Cippus Feralis, dedicated to the memory of Gabriel Fauré, one of the best works of Schmitt.

Among the soloists one should mention the American baritone Robert Bostwick, whose warm, sonorous and beautifully projected voice won an important success in his recital in the Salle Gaveau, as well as at the Concerts Colonne under the direction of Paul Bonneau—where he sang Invictus by Bruno Huhn and Shortnin' Bread by Jacques Wolfe. With the latter orchestra, conducted by Jean Fournet, Gieseking played the Schumann Concerto. At the Société des Concerts, Monique Haas, now one of the top French pianists, beguiled an audience with the purity and poetic grace of her style in Mozart's D minor Concerto. Also with this Société, under Cluytens, we heard with pleasure the cellist Pierre Fournier, returned from a successful tour of the U. S. His interpretations of the Haydn and Elgar Concertos impressed by their intensity and seduction of tone.

Bach Commemorations

The year of 1950, dedicated to Bach, has scarcely got under way, but already we have heard numerous works of the great Cantor. The Boyd Neel Orchestra from London showed scrupulous care in preparing the Brandenburg Concertos, but its solo artists did not seem of a superior class.

By contrast, Edwin Fischer recreated in extraordinary fashion the Piano Concertos of this master. His group of 22 players, under the baton of Gérard Cartigny, gave witness to the most sympathetic qualities and discipline. Joined by Hélène Costa and Reine Gianoli, Fischer also played the concertos for two and three pianos in C major.

The eminent Bach specialist, Norbert Dufourcq, professor of musical history at the Conservatoire and author of authoritative books on the subject, served as commentator for a cycle of chamber music. The same mastery distinguished the performance of almost the entire organ works of Bach by André Marchal at the Palais de Chaillot.

[Note: In the last Paris story a caption (issue of Feb. 1, page 6) stated that the Théâtre des Champs-Elysées is located on the Avenue of that name. This theatre is at 13 Avenue Montaigne, and the Cinema des Champs-Elysées is situated at 118 Avenue des Champs-Elysées.]

Athens Hearing Visiting Artists

ATHENS.—The New London Orchestra, of 85 players, will appear here in July at the ancient theatre of Herod Atticus under the baton of Alec Sherman. A recent visit was made here by Wilhelm Kempff, pianist, who obtained a great success in his appearances in subscription series arranged by the Bureau Artistique d'Athènes. Under the same management, Florence Kirk, American dramatic soprano, made several guest appearances with the State Opera in Athens, singing once in Masked Ball and twice in Tosca. She was induced to make another appearance as Tosca, with Ulysses Lappas as Cavaradossi, and was also to appear as soloist in Handel's Messiah with the State Orchestra.

The bureau arranged an engagement for her with the State Opera in Ankara, Turkey, where she sang, among other roles, Santuzza in Cavalleria Rusticana, winning praise from President Inonou.

Jeanne-Marie Darré, French pianist, was also brought here for two recitals by the bureau, and added another in Athens and three in Salonika.

Cleveland Host to Nation's Teachers

By Rose Widder

CLEVELAND. — This city extended an enthusiastic welcome to delegates from all parts of the United States — members of the Music Teachers National Association, the National Association of Schools of Music, the National Association of Teachers of Singing, and seven other organizations which held their annual meetings in Cleveland in the week between Feb. 24 and March 2. The Hotel Statler was headquarters for the organizations, but certain events and concerts took place in other halls.

The well-rounded schedules included forums on a multiplicity of subjects, addresses by leaders in a great number of musical fields, the programs being also representative of the National Association of Choir Directors, the American String Teachers Association, the National Guild of Piano Teachers, the American Matthay Association, the Hymn Society of America, the College Music Association, the Accordion Teachers Guild, and the Ohio Music Teachers Association.

NASM Reports Gains

The NASM took the spotlight during the first three days with detailed and important sessions. The first of these was of particular interest, since it provided convincing statistics as to the imposing growth in the numbers of student and member schools, also of the high quality in instruction being given in most cases today in these institutions. There are some 25,000 students enrolled in 180 schools, and it was stated that music teachers with the Ph.D. degree are rather the rule than the exception on their faculties.

One of the activities of the NASM is to encourage composition in the field most neglected by present-day composers, such as sonatas, concertos for brass instruments—five such works having been lately commissioned.

An important event was the Silver Anniversary Luncheon honoring its past presidents and showering gifts on its secretary, Burnet C. Tuthill, who, in recognition of his quarter century of service was presented with twenty-five silver dollars as a "Dollar a Year" Man. Responses from the first two presidents, Kenneth Bradley and Harold Butler, were read and speeches were made by the other past presidents, Earl V. Moore, Howard Hanson and Donald Swarthout. A Sonata for trumpet and piano by Leo Sowerby, commissioned by the NASM, was presented by Clement Volpe, trumpeter and Eugene Mancini, pianist. A talk on The Next Twenty-five Years by Raymond Kendall, of the University of Southern California, was a feature of this meeting. Another address by A. J. Brumbaugh, of Washington, D. C., dealt with Accreditation: Its Opportunities and Responsibilities.

School Heads Elect Officers

Election of officers for the NASM resulted in the return of Price Doyle, Murray State College, Murray, Ky., as president; and of Burnet C. Tuthill, Memphis College of Music, Memphis, Tenn., as secretary. Other officers chosen were: treasurer, Frank Jordan, Drake University, Des Moines, Ia.; vice-presidents, Werner Lawson, Washington, D. C.; Alton O'Steen, University of Alabama; Beryl Rubinstein, Cleveland Institute of Music; and Raymond Kendall, University of Southern California.

AT SILVER ANNIVERSARY LUNCHEON OF THE NASM, held on Feb. 25 in conjunction with the MTNA meeting in Cleveland: At speakers' table, l. to r., Dr. Raymond Kendall, University of Southern California, Los Angeles; Mrs. Burnet C. Tuthill; Dr. Howard Hanson, Eastman School of Music, Rochester, N. Y.; Price Doyle, Murray State College, Murray, Ky., President of NASM; Dr. Burnet C. Tuthill, Memphis College of Music, Memphis, Tenn., Secretary of NASM and master of ceremonies; Dr. A. J. Brumbaugh, Vice-President of American Council on Education, Washington, D. C.; Dr. Donald Swarthout, University of Kansas, Lawrence; Dr. Earl V. Moore, University of Michigan, Ann Arbor; and Mrs. Howard Hanson. (Photo—Rebman)

In conjunction with the MTNA, an interesting panel discussion was held on music teachers' relation to the press, and the requirements and background for an efficient music critic. This was presided over by Wilfred C. Bain, concluding his term as president of the MTNA, and those who spoke on the subjects with vigor and conviction were Dr. Hans Rosenwald of Chicago and Fred Smith of the Cincinnati College of Music. Virgil Thomson, who was scheduled to take part in this discussion, was delayed by a late train and joined a subsequent panel on composition and theory. (The session, incidentally aimed some severe barbs at the New York daily newspapers critics and those of other cities.)

MTNA Hears Native Works

Many more musical notables arrived for the opening sessions of the MTNA on Feb. 26. This session presented a surprising amount of fine American music, around which the convention centered perhaps for the first time in the 76 years of the MTNA.

Cleveland's contribution was the fine piano recital by Beryl Rubinstein, director of the Cleveland Institute of Music, whose program consisted of Arthur Shepherd's Second Sonata, Mr. Rubinstein's own Twelve Definitions (charming impressions in the twelve minor keys) and Herbert Elwell's Sonata in C sharp minor, which aroused storms of applause. The three Cleveland musicians, taking their bows together at the conclusion, received cheers. Another American composition of superior value on this opening program was the Piano Quartet by Rose Lee Finney, presented by the Baldwin-Wallace faculty.

Later in the afternoon delegates heard a recital by the noted Cleveland organist, Edwin Arthur Kraft, at Trinity Cathedral as well as the Kent State University Choir under the direction of Caro Carapetyan. Mr. Kraft included the Jubilee Suite, which Camil Van Hulse wrote in 1948 for the organist's 40th anniversary.

In the evening, the convention visitors were invited to a special performance of the double operatic bill, Pergolesi's Il Maestro di Musica and Vaughan Williams' setting of Synge's Riders to the Sea, presented by the music and drama department of Western Reserve University under the baton of Karl Grossman.

The convention program offered a staggering amount of material. In addition to the organizations already listed, there were informal meetings and luncheons of Sigma Alpha Iota, Mu Phi Epsilon, Delta Omicron, Phi Mu Alpha, and Phi Beta. There were at least 15 simultaneous meetings in the many departments daily—sectional meetings replete with a wealth of information on their respective subjects, but which it was humanly impossible for any one person to attend.

Panels Are Feature

Especially interesting on Feb. 25 were panels on music in Liberal Arts Colleges, Universities and Conservatories; Helps for the Private Teacher, and other subjects. Music was provided by the Hamline University Choir of St. Paul, Minn., and in the evening the Cleveland Orchestra, George Szell conducting, gave a fine concert offering of Arthur Shepherd's Overture to a Drama, the Bartok Concerto for Orchestra and the "Jupiter" Symphony by Mozart.

The Tuesday sessions were replete with vital events. There was a Council of State and Local Presidents, Edith Lucille Robbins of Lincoln, Neb., chairman, presiding with Carol Irons, past president, MTA Oakland, Cal., and Elizabeth Davis, president of the Baltimore MTA. Associate plans, projects and achievements were discussed by Dorris Van Ringelsteyn, president, Michigan MTA; Frank Arnold, president, Missouri MTA, and George Heckman, editor, Ohio MTA.

Discussions of music festivals and recitals—how to make them a success—and contests took place in a forum by Bernice Sisson, president, Oregon MTA; Dorothy Sutton, past president, Baltimore MTA and Mrs. La Rue Conlon, Texas MTA. There were panels on Psychology, and Music in Therapy with

learned papers and subsequent discussions of great interest.

The subject of theory was exhaustively treated, with an introductory presentation by Allen McHose of the Eastman School. A novel procedure had been planned in distributing mimeographed copies of the prepared talks, and discussion was invited. Taking part in this interesting forum were Carleton Bullis, of Baldwin-Wallace Conservatory; Karl Eschman, of Denison University; John Lowell, University of Michigan; Peter Mennin, Juilliard School of Music, and Paul Oberg, University of Minnesota.

At the same time a Piano Forum took place in the Euclid Ballroom, with Beryl Rubinstein and Victor Labunski, the latter of Kansas City Conservatory, as co-chairman. The general topic was Present Day Teachers and Performers Vis-à-vis Contemporary Music. Emil Dannenberg, of Oberlin, stated his views; Herbert Elwell evaluated the musical value of piano works of the 20th century; Arthur Loesser, of the Cleveland Institute, appraised contemporary piano music of the last 15 years, and Anis Fuleihan, of Indiana University, spoke on stimulating composers to write more piano music.

American Music Stressed

At another session young composers were urged to turn their attention to the lyric stage. There followed a short piano recital by John Kirkpatrick, of Cornell University, playing music of Americans beginning with MacDowell and ranging through Ives, Griffes, Gershwin, Carl Ruggles, Roy Harris and several others up to the Toccata Ostinato, 1946, by Robert Palmer.

The MTNA banquet on the evening of Feb. 28 had James Francis Cooke of the Presser Foundation as toastmaster. Cecil Smith, as speaker, made a plea for the American composer. A splendid piano recital was given on this occasion by Cleveland's talented young artist, Eunice Podis.

The Wednesday sessions, March 1, opened with a Breakfast for the Council of State and Local Presidents, Goldie Taylor, president of the Ohio MTA, receiving them. The sectional meetings thereafter included Musicology, with Gordon Sutherland, of Miami University, Arthur Luper of Iowa University and Herbert Elwell, Oberlin, contributing papers and leading a general discussion.

Community Music was under the chairmanship of William W. Norton of Flint, Mich., and among the papers scheduled to be delivered were those of Earl F. Borman, Baltimore, on municipal music in that city; and Mr. Norton himself. Psychology was presided over by E. Thayer Gaston, of the University of Kansas; the session in the morning devoted to the learning of motor skills, included Arnold M. Small, of the U. S. Navy Laboratory, San Diego, Cal., Laurence A. Petran of the University of California, and Abe Pepinsky of Haverford College, San Diego, Cal. The afternoon panel on Psychology included a panel on pitch phenomena, enlisting James F. Nickerson, University of Kansas; Ottakar Cadek, University of Alabama, and Barrett Stout, Louisiana State University. Morton J. Keston, of the University of New Mexico, was scheduled to speak on teaching of music appreciation, and W. Bennett Shim, editor, Journal of Musicology, on college music.

Discussions of Music in Therapy and Audio-Visual discussions were followed by a String Forum, illustrated by a string quartet project of Iowa State Teachers College under leadership of Melvin Schneider. String sessions continued until late afternoon, with student quartets and solo performances. The Musical Library was exhaustively treated by Paul A. Pisk, Redlands, Cal., Ruth Watanbe of the Eastman School of Music, and Kurtz Meyers of the Detroit Public Library.

U. S. Works Presented

American music was again discussed and ably illustrated by Ross Lee Finney, John Kirkpatrick, John Verrall of Seattle, and John Duke of Smith College. American songs followed. A merry discussion on school music was enjoyed with Howard Hanson as mediator, and Glen Haydon, Margaret Hood, Russell Morgan and Virgil Thomson disagreeing with each other!

GEORGE SZELL, seated, who conducted the Cleveland Orchestra in a special concert for MTNA convention guests, confers with Virgil Thomson, center, composer and critic of the New York Herald Tribune, and Wilfred C. Bain, retiring president of the MTNA. (Photo—H. Hewitt)

Relaxation after so exhausting a day was furnished by the Stanley Quartet, consisting of Gilbert Ross and Emil Raab, violins; Paul Doktor, viola and Oliver Edel, cello. Again all-American music of the finest vintage was presented—the Quartet No. 4 by John Verrall; Quartet No. 7 by Quincy Porter, former Clevelander, and the Piano Quintet by Walter Piston, the pianist being Denoe Leedy, formerly of Cleveland, now connected with Mount Holyoke College.

At midnight the convention was invited to enjoy a special performance of Gian-Carlo Menotti's The Medium, at Karamu Theatre—an extraordinary performance of high calibre.

A convention feature was some 30 splendid exhibits of publishers and others which attracted many visitors on the mezzanine floor.

The concluding sessions took up the last morning, March 2. American music was given a retrospect since 1900 by Arthur Shepherd, Frederick Jacobi and Maynard Klein. The last Piano Forum took place with Beryl Rubinstein and Victor Labunski as co-chairmen, joined by William Newman, of North Carolina; Rudolph Reuter, Chicago; Mrs. Kortheuer, Cleveland, and Joseph Brinkman, Ann Arbor. Here, too, was found healthy disagreement.

The following officers were elected by the MTNA for its next year: President, Roy Underwood, Michigan State College, East Lansing, Mich.; vice-presidents, Harold Spivacke, Music Division, Library of Congress, Washington, D. C., Barrett Stout, Louisiana State University, and Luther Richman; secretary Karl Kuersteiner, Florida State University; treasurers, Raymond Kendall, University of Southern California, and Gary White.

National Guild of Piano Teachers Tests

Attending the session of the National Guild of Piano Teachers, represented by the dynamic Grace White, of New York, as general chairman, I found it to be a highly interesting experience. Here was an atmosphere of less scholasticism than one had found during much of the week. Lewis Lane, formerly of the NBC Research department, now lecturing for schools and colleges, made an impassioned plea for the necessity for background idealism in music, for the importance of musicology in understanding each great composer; he raised the study of music to the stature of an art, rather than a factory product—an aspect it had been given in several previous discussions of the week relating to various scientific aspects.

On the musical side, too, there were splendid performances by two artist pupils of Franklyn Carnahan, Cleveland, chairman of the Guild; Richard Hull, winner in the Collegiate Class and Roger Le Gassie, last year's winner in the artist class. After the large overflow luncheon and an informal reception, the final judging of five artist winners was a pleasurable experience. The young pianists, introduced by the chairman for the afternoon, Bessie Ryan of Chicago, were in the order of their awards: Robert Hoffman, Chicago; Allen Rogers, New York; Mary Van Hudgins, Texas and Kenneth Newborn, Florida. Each of these young artists performed ably a major Bach work, movements from sonatas and some modern work—transcriptions from Stravinsky's Petrouchka and Firebird being the favored ones. Musicianship and artistic musical training were evident in each eager aspirant.

Robert Floyd, highly gifted, gave a recital, not in the competition, but aspiring to a Town Hall appearance by vote of the convention. In all his offerings he displayed a keen sense of artistry, and the majority voted for his Town Hall appearance.

NATS Annual Meeting

The fifth annual convention of the National Association of Teachers of Singing was held Feb. 26 to March 1, with members present from 28 states. The meeting of the Executive Committee on Sunday included plans for preparation of a brochure of instruction for officers; a regulation concerning use of the NATS seal; the formation of local chapters, and other matters.

On Monday morning the Regional Officers' Meeting took place, with Mrs. Helen Steen Huis, second vice-president, presiding, and many governors, representatives-at-large and state chairmen present. Plans for workshops and establishment of chapters were discussed.

Vocal forums began on Monday afternoon with John O. Samuel, Cleveland, as chairman. Mme. Nelli Gardini, of Chicago, spoke on Does Scientific Knowledge Make Us Better Teachers? Leon Carson, of New York, eloquently dis-

(*Continued on page 15*)

Highlights of Johnson Regime Recalled at "Met" Testimonial

Unique in its combination of opera, *tableaux vivants* and presentations was the gala testimonial performance of Tosca given at the Metropolitan on Feb. 28 in honor of General Manager Edward Johnson, who guided the company's destinies for fifteen stressful years, following another thirteen spent as a leading singer of the organization.

Proceeds of the occasion went toward the establishment of an Edward Johnson Testimonial Fund, which will be available for the Metropolitan in times of financial stress. Including receipts from ticket sales, individual gifts and a donation of $10,000 by the Metropolitan Opera Guild, $46,190 was realized for this purpose, it was announced by Mrs. August Belmont, founder and president-emeritus of the Guild.

The evening began with a performance of Puccini's opera, in which Ljuba Welitch sang her first Tosca with the company. Lawrence Tibbett took over the role of Scarpia on short notice, since Paul Schoeffler, who sang on the previous night, had asked to be excused, and Cavaradossi was sung by Ferruccio Tagliavini. Giuseppe Antonicelli conducted.

Scenes from 12 Operas Mimed

The most interesting part of the evening was the after-program in which twelve out of the 72 operas produced during Mr. Johnson's consulship were illustrated by leading artists in the costumes they wore for the performances, while the orchestra under Wilfred Pelletier played music from the scores. Due to the absence from New York on other musical assignments, some singers had regrettably to be omitted from this feature, and several notables who were formerly with the company returned.

With John Brownlee serving as a splendid master of ceremonies, tableaux were presented with these works and artists:

Ballo in Maschera, Messrs. Alvary, Davidson, Peerce, Warren, chorus and ballet; Traviata, Lucrezia Bori, and Giuseppe De Luca, with Messrs. Cehanovsky, Conley, and Mme. Votipka; Otello, Giovanni Martinelli, with Mmes. Lipton and Quartararo, Messrs. Tibbett and Chabay; Faust, with Mmes. Conner, Manski, Messrs. Jobin, Merrill, Moscona; Rosenkavalier, with Mmes. Berger, Novotna, Steber, Messrs. List and Hawkins; Manon Lescaut, with Mmes. Albanese, Messrs. Tucker, D'Angelo and Valdengo; Tosca, with Mmes. Welitch, Altman, Messrs. Tagliavini, Baker and Luise; Peter Grimes, with Mmes. Stoska, Leuchner, Stellman, Madeira, Messrs. Jagel and Thompson; Lohengrin, with Mme. Thebom, Messrs. Svanholm, Janssen and the Pages; Nozze di Figaro, with Mmes. Jessner, Bollinger, Greer, Hunt, Messrs. Tajo and Pechner; Don Giovanni, with Mmes. Bampton, Munsel, Resnik, Messrs. Baccaloni and Schoeffler; and Meistersinger, with Friedrich Schorr, and Mmes. Varnay and Harshaw, Messrs. Baum, Ernster, Franke, Harrell, Harvuot, Klusman, Laufkoetter and a company of "mastersingers" which included a great assemblage of executives, conductors, singers and other functionaries, also several former members of the company—Marjorie Lawrence, Karin Branzell, Jeanne Palmer, and others.

Presentations Made

After a tribute paid by Mrs. Belmont, Lucrezia Bori led Mr. Johnson on stage, to a great ovation. The entire assemblage and the audience joined in singing Hail, Hail, The Gang's All Here and For He's a Jolly Good Fellow. There was a series of speeches and presentations, among which were:

A portrait of Mr. Johnson, to be painted by Eugene Speicher, and placed on permanent display in the house, the gift of the Board of Directors, the Guild and the "Met" Opera Club, presentation speech made by George A. Sloan, Chairman of the Board; a perpetual clock, suitably inscribed, from the artists, conductors, stage directors and musical staff of the company, and a large silver salver, to be inscribed with all the names of the group, presentation speech made for both by Lawrence Tibbett; a gold union card conferring perpetual membership in the International Alliance of Theatrical Stage Employees, Local 1, Inc., and an inscribed gold watch and band from the "Met" stagehands, both presented by Richard F. Walsh, president of the IATSE; an inscribed silver scroll on ebony base from the "Met" Chorus, presented by Marguerite Belleri and Ludwig Burgstaller, senior chorus members; a Tiffany travelling clock, inscribed, from the "Met" Orchestra, presented by Felix Eyle, concertmaster; and a Dresden figurine of a dancer from the girl members of the ballet and Kathleen Harding, Ballet Secretary, who presented it.

Following the reading of a congratulatory message from the Rt. Hon. Louis B. St. Laurent, Prime Minister of Canada, Mr. Johnson's native land, the retiring impresario spoke briefly, voicing his thanks for loyalty and support through the fifteen years which had been "in spite of everything very happy," and modestly acknowledging the honor and responsibility conferred. "One is not born a General Manager—one learns the hard way—by making mistakes," was the genial Mr Johnson's valedictory.

While everyone on stage and in the house joined in singing Auld Lang Syne, the curtain came down on an event which marked the end of an important era in the history of the Metropolitan Opera House.

H. W. L.

Albanese Scores as Susanna

Licia Albanese as Susanna and John Brownlee, last minute substitute as Figaro, infused vocal and histrionic verve into a generally spirited performance of Marriage of Figaro on March 2. Another casting switch replaced Mr. Brownlee by Francesco Valentino as Count Almaviva. Eleanor Steber was a vocal delight as the Countess Almaviva, and Jarmila Novotna acquitted herself with credit as Cherubino. The role of Marcellina was in the capable hands of Jean Madeira. Peter Klein, Basilio; Leslie Chabay, Don Curzio; Gerhard Pechner, Bartolo; Lawrence Davidson, Antonio, and Lois Hunt, Barbarina, completed an excellent singing and acting cast. Reiner, the authoritative conductor, revealed a fine sense of tonal values.

H. I. B.

More Repetitions

First performances of roles at the Metropolitan were fairly numerous during the final week in February and the first in March. Max Lorenz sang the title role of Lohengrin for the Saturday evening performance of March 4, making a generally favorable impression, although he was hampered at times by faulty voice production. A seasonal return was Rose Bampton (Elsa), and Alexander Sved replaced Herbert Janssen as Telramund, with Stiedry conducting. Charles Kullman added Rinuccio in Gianni Schicchi to his Metropolitan repertoire on Feb. 22. Others new to the cast on this date were Jean Madeira (La Vecchia), Lawrence Davidson (Ser Amantio). The Simon Boccanegra cast of March 1 had a Jacopo Fiesco not previously presented in Lubomir Vichegonov, who sang with sumptuous bass tone. Dezso Ernster was Ramfis in the Aida of March 1; the work also included seasonal restorations—Ljuba Welitch to the title role, Frederick Jagel as Rhadames, Martha Lipton as Amneria, Lorenzo Alvary as The King, and Max Rudolf, the conductor. The Meistersinger of Feb. 29, which was to have presented Herbert Janssen in his first Hans Sachs of the season, was relegated to the "all-repeat" category when Paul Schoeffler substituted for his indisposed colleague.

EDWARD JOHNSON CONGRATULATED at the testimonial to him given at the Metropolitan Opera House on Feb. 28. The "Met" general manager, who will retire on June 1, is shown shaking hands with Mrs. August Belmont; at his right is Lucrezia Bori. Others in the photo include Earle Lewis and Frank St. Leger, retiring assistant general managers. (Photo—Louis Melançon)

Ballet Theater for "Met"

The Ballet Theater will be the official dance organization for the Metropolitan Opera Association next season. No official confirmation had been issued by the "Met" when the Musical Courier went to press.

Manager from Holland Finds U. S. Exciting

Just before leaving for Holland on her return trip after six weeks spent in America, Johanna Beek, of the European management firm of J. Beek, The Hague, gave her impressions of the musical life here.

"These six weeks have seemed as if I had been swept along by a whirlwind," she related. "New York overwhelms one by its brilliance, its diadem of lights, and of course its power and wealth.

"Even to a European impresario, New York is a unique Mecca of Music. The first concert I was privileged to attend —Strauss' Elektra by the New York Philharmonic and soloists under Mitropoulos—was one of the most impressive events of my life. For your orchestras I have great admiration; Munch and Bernstein are regular guests in Europe, and Mitropoulos is planning a visit there very soon. The variety of singing talent here is also rather amazing.

"I saw three performances at the Metropolitan—first, Meistersinger, with Reiner conducting, and Ferdinand Frantz singing Sachs impressively and a fine performance also by Mack Harrell, among others. I attended Eugene Conley's magnificent debut in Faust, under Pelletier—this tenor is very popular in Europe now, too—and later Blanche Thebom's Amneris in Aida struck me as almost the best I had heard.

"If one is in New York in December and January, one meets nearly everyone who is important in the concert field. Our American management colleagues have to go to every leading European city to find new talent, but we visitors here can cover the whole exploring field in one metropolis during two months.

Found Hospitality Warm

"At first the idea of spending the holidays in a strange country did not appeal to me, but I had many delightful experiences. Among these was the surprise of hearing the Quatuor Alouette singing French carols at Wilfred Pelletier and Rose Bampton's beautiful new home in Greenwich, Conn.; the taste of that 25-pound turkey, in its golden brown and crisp coat, masterfully prepared by Mack Harrell, in a spotless apron with 'Mack' embroidered on it, the while he kept his three lively youngsters in the living room in check.

"There were also many cocktail parties, among others at Isaac Stern's artistic modern apartment on Riverside Drive, where his gracious wife, Nora Kaye, the ballerina, entertained—and at Lucia Chase's, while the coming visit of the Ballet Theatre to Europe was discussed, as well as the approaching European tour of Gershwin's Porgy and Bess.

"Then there were musical parties at Szymon Goldberg's, when the violinist

JOHANNA BEEK
(Photo—Edmund Harrington)

played trios with the Graudans; and at Jennie Tourel's, where after dinner Leonard Bernstein performed the piano part of Moussorgsky's Songs and Dances of Death for that singer. I also passed a weekend in Vermont, at Stell Andersen's beautiful country place, amid four-poster beds, crystal chandeliers, and plushy curtains.

"On New Year's Eve, my second charming American hostess of the night organized a brilliant soirée for her guests of honor, including Mr. and Mrs. Kreisler, Mr. and Mrs. Francescatti, Doda Conrad, Nicole Henriot, Francis Poulenc. There was the magnificent view by night over the Hudson from the Stokowskis' apartment, as well as another vista across to lighted skyscrapers one evening from Mary Bothwell's music room on Central Park.

"Then there were delightful, intimate dinners at Claudio Arrau's on Long Island or at Aubrey Pankey's flat in Harlem. Never have six weeks been so crowded for me with appointments.

European Opportunities Today

"People often asked me about Europe today, and whether it has recovered since the war," said Mme. Beek. "I can frankly answer that musical life is flourishing there. The winter seasons are just as busy as before 1939. There is hardly any break in the year, as most important European cities have summer festivals—among them, Edinburgh, Amsterdam, Scheveningen, Florence, Venice, Prague, Brussels, Lucerne, Salzburg, Besancon and others.

"Again, though relatively soon after the war's end, there is a regular exchange of musicians between countries.

"Among those booked for European visits in 1950-51 are the American Ballet Theatre, Mario Berini, Donald Dame, Rudolf Firkusny, Nicolai and Joanna Graudan, Martha Lipton, Aubrey Pankey, Sylvia Marlowe, Joseph Fuchs, Iva Kitchell, Blanche Thebom, Helen Traubel, Ruth Draper, Rose Bampton, Sigi Weissenberg and others."

Edyth Walker Passes

Edyth Walker, 79, noted operatic mezzo-soprano and voice teacher, died at her New York home on Feb. 19. Born in Hopewell, N. Y., she studied at the Dresden Conservatory with Orgeni, and later coached roles with Marianne Brandt. She made her debut at a Gewandhaus concert in Leipzig, and in 1894 at the Berlin Opera as Fides, then joined the Vienna Opera, where she sang leading alto roles for four years. Miss Walker was a member of the Metropolitan Opera from 1903 to 1906, making her debut as Amneris, singing also Brünnhilde in Walküre, Brangäne, Ortrud, Fricka, Erda, Siebel, Nancy in Martha, and Leonora in La Favorita with Caruso. After three years she returned to Europe and was heard with the Hamburg Opera. In 1908 she appeared at Bayreuth as Ortrud and Kundry, and in London sang the role of Isolde. In 1910 she was heard as Klytemnestra in Strauss' Elektra at Covent Garden in the British premiere of this work. From 1910 to 1917 she appeared at the Munich Opera, then returned to America.

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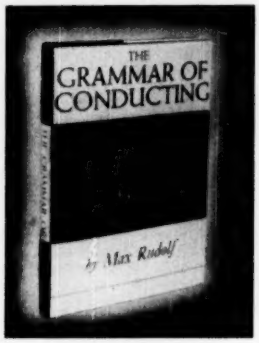

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From the Foreword by George Szell, Conductor of the Cleveland Orchestra:

In my opinion the present book fills admirably a widely felt need. It seems to me an unprecedented and brilliantly successful attempt to describe and explain the complex technique of conducting in a methodical yet lively manner. The approach is as novel as it is fascinating, because of the combination of knowledge, experience, and an extraordinary power of observation on the part of the author.

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Coast Greets Chamber Novelties

By C. Sharpless Hickman

LOS ANGELES.—One of the few programs without a contemporary score by the Los Angeles Philharmonic this season was that on which Rudolf Serkin appeared as soloist, playing exquisitely the rare Mozart G major (K. 453) and the familiar Schumann Piano Concerti. The Schumann found the better rapport between conductor and soloist, and it deserved the tremendous ovation that followed. Wallenstein's interpretation of the Beethoven C major Symphony was a beautiful balance between its Haydnesque characteristics and the magnitude of later Beethoven works, and was one of his finest readings this season.

Another recent Philharmonic concert had Joseph Schuster, former first cellist of the New York Philharmonic-Symphony, as soloist in the Dvorak Concerto. Schuster's instrument was a bit out of tune during the first movement, but after that his expressive tone and tasteful phrasing made the performance a model one. The balance of the program was given over to a variety of programmatic music, including Radie Britain's cinematic Prelude to a Drama; Ernest Bloch's early and evocative tone poem, Winter and Spring; Ernst Toch's gossamer Overture to his opera The Fan, and a very clearly-delineated performance of Elgar's Enigma Variations. All were superbly played.

Stevens Symphony Heard

Feature of the Philharmonic's most recent concert was Halsey Stevens' one movement First Symphony, conducted by the composer, who is chairman of the Department of Composition at the University of Southern California's School of Music. With due credit for its effective orchestration, compactness of construction, and rhythmic generation, the work is barren of original thematic ideas, and seems almost a kaleidoscope of borrowing from post-romantic and contemporary artists of more distinctive creative ability. The program included technically excellent performances of the Grétry-Mottl ballet suite from Cephale and Procris, Strauss' Til Eulenspiegel, and Franck's Symphony by Wallenstein.

Rarities at Evenings on Roof

The most recent Evenings on the Roof chamber music programs have both been off the beaten track, with the harpsichord being starred on one, and the viola and cello on the other. The harpsichord-violin-cello program played by Carol Rosentiel, Howard Colf and David Pratt, respectively, featured Walter Piston's Sonata for Violin and Harpsichord (1945); Lou Harrison's Six Sonatas (1943); Couperin's Neuvieme Concert, Portrait de l'Amour; Daniel Pinkham's Epitaph in memory of singer Janet Fairbanks; sonatas by Vivaldi and Bach, and short works by Byrd, Gibbons and Farnaby—altogether a most interesting menu.

Once one had overcome a momentary sense of incongruity between the harpsichord and Piston's modern (but not mechanistic) statement, the Sonata proved a sensitive, expressive work which was concisely constructed, tonally well-balanced between harpsichord and violin, and particularly lovely in the second, *adagio espressivo*, movement. Harrison's Six Sonatas, short, terse, yet communicative, were far superior to Pinkham's lugubrious piece. Miss Rosenstiel played all this modern music ably, yet in her classical offerings there was lacking a sense of style and accent which seemed to make them a trifle flat. The Couperin was for us a joyful rediscovery.

Piston Duo in First Hearing

The Reher brothers—Sven, viola, and Kurt, cello—were hampered in their Roof program by pedestrian accompaniments, and it was in their magnificent performance of the world premiere of Walter Piston's Duo for viola and cello—dedicated to them—that one best realized their interpretative and technical skills. As in his violin and harpsichord Sonata, Piston's Duo does a first-rate job in balancing the instruments, and again there was a marked lyric beauty, an unpedantic cunning in construction, and a constant surge of feeling, despite the

MUSIC FOR WAR ORPHANS . . . Harry Kaufman, pianist, while on a recent tour of Europe with Joseph Szigeti, gave a recital for maimed and blinded children of Rome, at Maria Beatrice, a hostel near the Eternal City, where they are cared for by Foster Parents' Plan for War Children, Inc., of New York, of which Mrs. Edna Blue is international chairman.

multitude of opportunities for the soloists to display a wide range of technical tricks. Both players were in excellent form, Sven Reher showing that he was the equal of his younger brother in tone and technique.

Brahms' First Sonata for cello and piano was wonderfully played by Kurt Reher, despite the heaviness of Mario di Tullio's accompaniment. The same may be said of the Francoeur Fourth Sonata for viola and piano, in which Sven Reher had his wife as collaborator. Jacques Chailley's Sonata for viola and piano (1942) was a turgid treatment in the early 15th century style of musically arid ideas.

Gruenberg Sonata Premiered

Another world premiere lately presented here was Louis Gruenberg's third Sonata in C Sharp minor for violin and piano (op. 52), played on a duo-recital program by Israel Baker and Yaltah Menuhin. It is a somewhat pallid work in the mood of the Franck Sonata and Chausson's Poème, having a second movement exceptionally, even tritely lyric, and giving ample opportunities for Baker to display a warm, rich legato tone. It is an ideal work with which concert artists could pay lip-service to contemporary composers, while yet avoiding the slightest shock to the most conservative-minded audience. Miss Menuhin (she is Yehudi's youngest sister) is an intuitively expressive player whose lack of speed and deftness proved a handicap to Baker in the Mozart A major Sonata (K. 526) and Beethoven's early G major Sonata (op. 30, No. 3). In both the Gruenberg and Brahms A major Sonata (op. 100) they achieved far better balance because of the contrasting slowness of pace.

Two other concerts offering all-new music deserve mention here in recent weeks. One was a private "hearing" of contemporary scores (several offered on private recordings) by California's younger composers, many of them disciples of Roger Sessions. During this intimate evening, sponsored by the Los Angeles Chapter of the International Society for Contemporary Music, eleven works were heard. Some, like Sessions' Violin Concerto and Second Sonata, and Schoenberg's Serenade for winds, harp and celeste, were relatively familiar. Of the newcomers, those whose music struck us most favorably were Andrew Imbrie (with a Ballade for orchestra, and a Piano Sonata, which he played); Leonard Rosenman (with a recording by Abramovich of a Piano Sonata); Warren Wirtz (with a song for chorus and soprano); and Richard Hoffman (with his recorded playing of a beautifully worked-out Tripartita for solo violin). Imbrie and Rosenman are Sessions pupils; Wirtz studied with Krenek at Hamline, and Hoffman is Schoenberg's present pupil and assistant.

The other concert was sponsored by Anneliese Landau as one of the Beverly-Fairfax Jewish Community Center "Musicians in the Making" programs. Short piano pieces by Leon Levitch, played by the composer, and Eliot Greenberg's Violin and Piano Sonata, played by Leola Wagner and Charles Feldman, were conservative, quite formative-stage works by composers just turned twenty; Roy Travis' piano Sonatina was constrainedly inventive and demonstrated much more mature powers.

Premieres by Chamber Symphony

The Los Angeles Chamber Symphony's fourth and final concert of its second season was entirely devoted to local premieres, featuring violinist Eudice Shapiro in Mozart's E major Adagio and Milhaud's Concertino de Printemps, and the world premiere of George Antheil's Second Serenade. Also heard were Samuel Barber's Capricorn Concerto for chamber orchestra, Michael Haydn's Turkish Suite and Richard Strauss' Dance Suite after Francois Couperin. Once again the orchestra, conducted by Harold Byrns, demonstrated its musical prowess, and its distinctive place in the city's cultural life.

Miss Shapiro, first violinist of the American Art Quartet and concertmistress of the RKO Studios symphony orchestra, played the contrasting Milhaud and Mozart works with outstanding technical adoitness, tonal beauty and stylistic sensitivity. The Milhaud Concertino is an iridescent work; Miss Shapiro gleaned every beauty in its ceaselessly-moving passage work. The broad, even flow of the Mozart Adagio, by contrast, was of richest hue, its intonation perfectly sustained; in both works the orchestra accompanied superbly.

The program was much too long, and

for this reason deletions were made in the Haydn and Strauss, while the first movement of Antheil's Serenade was not played. Since the latter was a world premiere, it would have been much better to have given it in its entirety, and to have completely excised the Turkish Suite.

The Serenade's "western" material is perhaps banal, but the treatment is so masterful that the 23-player orchestra had the fullness of tone and variation in color of a full-size symphonic group. The substance was beautifully handled and fully developed without monotony, and the piano solo in the second movement (played by Maxine Furman) provided a delightful variant to the general lyric mood. We understand the first movement, which was not played, is more markedly cacophonous than the portions heard.

The Capricorn Concerto by Barber is an exceptionally strong and stirring work for its limited instrumental resources; through much of it the winds and strings play against each other in concerto grosso form, with almost every instrument and each choir being given opportunities to display dazzling virtuosity—a brilliance which at all times forwards, rather than impedes, the continuity of the work. The orchestra, in this and the Antheil, demonstrated its integration and accurate attack with masterful results.

San Francisco Has Novel Offerings

By Mrs. Francis H. Redewill

SAN FRANCISCO. — First hearings and new compositions have made the past period's concerts most rewarding. Pierre Monteux and the San Francisco Symphony's string section, with flutist Murray Graitzer as excellent soloist, played the colorful Alan Hovhaness Flute Concerto, titled Elibris, based on Oriental and Armenian themes. Patricia Benkman at these concerts gave a remarkably fine performance of the Rachmaninoff C minor Concerto. The orchestra was heard in the Brahms F major Symphony.

Gaston Usigli conducted his new and scholarly Passacaglia and Fugue at these concerts, and Rudolf Serkin was warmly received as piano soloist in the Beethoven "Emperor" Concerto. The Façade Suite by Walton, another local "first," appeared on the same programs with the Chausson B flat Symphony, on Feb. 9, 10 and 11.

Arturo Michelangeli, making his initial San Francisco appearance, played the Schumann Piano Concerto. Monteux under trying circumstances, was again the ideal accompanist, giving fine-textured, carefully-controlled orchestral support.

Elena Nikolaidi's voice, personality and artistry won highest praise at her first appearance here, both in song recital and in an orchestral concert with the San Francisco Symphony, Rodzinski conducting, when a first local performance of Mahler's Lieder Eines Fahrenden Gesellen was given. Suzy Morris, dramatic soprano of the New York City Opera, on the closing Rodzinski all-Strauss program, was also most impressive in the final scene from Salome. Frances Bible, contralto, made an agreeable first San Francisco appearance in selections from Der Rosenkavalier, the other soloists being Rose Bampton, Dorothy Warenskjold and Franziska Weiss.

The Barati Chamber Orchestra, George Barati conductor, at its recent concert (Veteran's Auditorium), gave two notable first San Francisco performances; Metamorphosen by Richard Strauss and the Ode to Napoleon by Schoenberg. The Bach Double Concerto in C minor received excellent rendition by violinists Frank Hauser and Felix Khuner.

A Novelty by Handel

The Jubilate composed by Handel for the Peace of Utretcht in 1713 was another novelty sung by the University of California Extension Chorus, ably directed by Madi Bacon at the Museum of Art, and sponsored by the San Francisco Conservatory. Tanya Ury, pianist, played with exceptional warmth and tone color Beethoven's Sonata op. 111, a group of Brahms Intermezzi, and a Toccata (first performance) by Ellis Kohs.

Mischa Elman, violinist, pleased his audience greatly in his recital at the Curran Theatre, providing an exacting program. Wolfgang Rose was an admirable partner at the piano.

Alexander Schneider gave two rewarding evenings of Bach Sonatas for unaccompanied violin at the Museum of Art.

Dance and Other Programs

Shankar and his Hindu Ballet packed the Opera House in two spectacular presentations of dances accompanied by an orchestra of Indian instrumentalists. Mariemma and her Spanish Ensemble seemed somewhat theatrical though colorful. Ann Halprin, Welland Lathrop and assisting artists in their new series of modern dance programs are meeting with success.

Desiré Ligeti, basso, Risë Stevens and Marian Anderson, contraltos; Jussi Bjoerling, tenor, have all appeared in recent recital programs. Robert Evans, pianist, again proved himself an able young artist in his concert. Eileen Fealy showed pianistic ability in an exacting program. The Music Lovers Society's opening program, with Anne Everingham as assisting artist, featured unusual repertoire for harp, flute, violin, viola and cello.

The Mills College Bach Festival opened Feb. 15 with a joint recital by Putnam Aldrich, harpsichord, and Eva Heinitz, cello and viol da gamba.

Musical Artists of America, H. M. Tipton, manager, sponsored three concerts at the 20th Century Club in Berkeley with local artists Velna Lou King, Alberta Riggio, Del Purves-Smith, Kathleen Ettinger and Phyllis Lund Beaulieu appearing.

Los Angeles Festival Announced

LOS ANGELES.—The fourth annual Los Angeles Festival, of which Franz Waxman is founder and music director, will present three programs this year on April 14, 21 and 28. The first, at Royce Hall on the UCLA campus, offers Schubert's Mass No. 6 in E flat, conducted by Roger Wagner, and with the City Concert Chorale, festival orchestra, and Helen Spann, soprano; William Olvis, tenor; Ralph Isbell, bass. Mr. Waxman will conduct orchestral works for the rest of the program. Smetana's The Bartered Bride will be performed for the second event, conducted by Jan Popper, and featuring young singers who have won leading roles after county-wide auditions. On the final evening, Mr. Waxman will conduct Mahler's Ninth Symphony.

The festival is co-sponsored by the University of California Committee on Drama, Lectures and Music. Co-sponsoring the first program is the City of Los Angeles Department of Municipal Art, Bureau of Music; the second, the Los Angeles Music Festival and the Guild Opera, in cooperation with the Board of Supervisors of Los Angeles County.

Benefit for Casa Verdi

Casa Verdi, home for aged musicians which the composer endowed in Milan, will benefit from the proceeds of a performance of Menotti's new opera, The Consul, in N. Y. on March 21. Wanda Toscanini Horowitz, of 14 E. 94th St., New York, heads the committee. The immediate goal is $10,000, and donations may be sent to the committee at the foregoing address.

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THE DANCE: By ROSALYN KROKOVER

The first novelty given by the New York City Ballet, on Feb. 23, was a revival of Balanchine's Prodigal Son. It was first performed in Paris in 1929 by the Diaghilev Company and at that time was not considered one of the choreographer's better efforts. The ballet's chief interest was then centered around the Rouault costumes and *décor;* even the musical score was not particularly distinguished Prokofieff. General critical opinion was that Balanchine sacrificed "its grandeur to his desire to be novel and amusing." And, of course, what might seem to have been misplaced novelty and amusement in 1929 can only appear to be dated and "corny" in 1950. Add to this the absence of the original *décor,* and little of interest remained.

Jerome Robbins handled his first major dramatic assignment in the title role effectively. Tallchief, in the part of the Siren, had virtually no dancing to do but plenty of acrobatic contortions with, and without, the Prodigal Son. If Frank Hobi and Herbert Bliss were supposed to be the comedy relief in the parts of the Servants to the Prodigal Son, they were! The part of the Father was taken by Michael Arshansky, and the Two Sisters by Jillana and Francesca Mosarra.

Robbins' Age of Anxiety Premiered

In the new Bernstein-Robbins Age of Anxiety, there are more neuroses than in the Bellevue psychiatric ward on a busy day. Bernstein derived his music from the Auden poem of the same name —a neo-Waste Land poem that exposes the futility and insecurities of three men, a girl and their surroundings. Robbins, following the poem and music with care, has divided his choreography into six sections—Prologue, The Seven Ages, The Seven Stages, The Dirge, The Masque and The Epilogue. Oliver Smith has created a superb modernistic background for the work, using sections of skyscrapers and other large buildings from the New York sky line to suggest the enfolding embrace of the city.

Although much of the musical and choreographic symbolism is vague, the basic theme of the ballet emerges clearly enough. In its frenzied patterns and Freudian undertones, it is a work very close to our time: a product that could be of this decade and no other. There is something very sad about it—not, perhaps, in the sense that Robbins intended, but as an indication of an unsettled quality, a yearning for something solid to grasp, a complete mental insecurity, that is reflected in the actions of so many people in the world today. In some respects it is too close to our time, and this observer has the strong feeling that the next generation will find it remarkably dated—as much as Massine's symphonic ballets, or Scheherazade, are today.

This does not mean that Robbins has not assembled his material with skill and invention. He has some breathtaking group ideas, especially in his suggestion of big city crowds. There are few solos as such; most are relegated to the general pattern. The Age of Anxiety comes as an ensemble ballet, primarily. It is an ambitious, somewhat adolescent work (like the musical score), full of talent, and indicative of magnificent things in the future for its choreographer.

The leading dancers were Moncion, Bolender, Robbins himself, and LeClercq. The large supporting cast, which comprised nearly the whole company, was headed by Yvonne Mounsey, Pat McBride, Beatrice Tompkins, Melissa Hayden, Herbert Bliss, Dick Beard and Shaun O'Brien. Leon Barzin conducted, and the piano part of the score was ably delivered by Nicholas Kopeikine.

Illuminations Introduced

Illuminations, the Frederick Ashton ballet, was first given on March 2. The music, for tenor and strings, by Benjamin Britten, is a setting to lyrics of Arthur Rimbaud (Les Illuminations: Painted Plates: 1871-72). Beaton's decor contained many fascinating ideas and the costumes, with the exception of Sacred Love (a conventional longish tutu) and the oh, so tight-fitting one-legged satin trousers for the men in the final scene, were excellent. The ballet is "a sequence of danced pictures, or charades, in which images suggested by Rimbaud's poems and symbolic incidents from his violent life are interwoven on the musical pattern."

Ashton has handled the fantasy with extreme competence, though with no great originality. At its second performance, on March 5, Nicholas Magallanes danced and acted the part of the poet with conviction and a certain amount of emotional depth. Tanaquil Le Clercq, as Sacred Love, was capable, and Melissa Hayden, as Profane Love, was something extraordinary. Ashton conceived some brilliant and exciting choreography for the latter part, and Hayden danced it with an authority and virtuosity that were dazzling. Was the idea of having one foot bare and the other on point an innovation or necessity because of injury? Whatever the reason, the dancer was so skillful that it was hardly noticeable in the total effect.

William Hess, tenor, was the soloist, and Leon Barzin conducted.

On the same evening Pas de Deux Romantique was given for the second time (premiere was March 3). Balanchine has here created a little period piece to music of Carl Marie von Weber that is full of invention. It is ornately costumed by Robert Stevenson and beautifully danced by Janet Reed and Herbert Bliss.

Primus and Indonesian Dance Troupe

The Dance Theater Subscription Series of the YM-YWHA and the East-West Association presented the Indonesian Dance Troupe and Pearl Primus in the Y Dance Theater on Feb. 26. The Indonesian Dance Troupe, consisting of the dancers Devi Wani, Soekoro, Hari and Prahasto, and the musicians K. Acksan, A. Pas, Midnan and Pand Ji, took over the first half of the program. This is an unusually fine troupe. It has conquered the problem of not bowing to Western theatrical tastes and yet keeping its audience completely absorbed on its own terms. There were dances of love, prayer, war and sheer fantasy all expressed through the authentic native dance vocabulary. Of the three premieres, two—Kupu Tarum, danced by Devi Wani; and Prahasto and Pemberishing Kala, danced by Devi Wani, Soekoro and the group—were the most effective. The third, Kairah Peredjuritan, a Javanese warrior dance by Hari, was too long and would have been much more successful had it ended when the dance was at its highest pitch.

Pearl Primus used the better part of her time in telling about her experiences and knowledge she had accumulated during her sojourn in Africa on a Rosenwald Fellowship. Miss Primus is as gifted as a commentator as she is a dancer. She has a gracious informal air and a way of giving the facts with a light touch. Her story of life with the native tribes in the jungle (or the bush, as it is called in Africa) is both enlightening and absorbing. Her talk was followed by a series of authentic African dances called Fanga. These were danced with utmost respect for tradition and authenticity, coupled with the Primus skill and showmanship. It will be well worth seeing Miss Primus in a full program of her own when, as she puts it, she is "able to organize and digest the wealth of material she has gathered."

Mara and Company at Museum

Mara and Company, with Michiko, guest artist, drew a full house to the American Museum of Natural History on Feb. 23. The program offered dances of Anghkor Vat, China and Japan, with the latter featuring the guest artist. All of the numbers were marked by gorgeous costumes of Oriental silks and brocades; though backgrounds and props were sparse but adequate the lighting effects were admirable. Music was provided by a group of players of Eastern instruments, or by recordings. Outstanding among the dances featuring Mara were the Cambodian sequences. Dedication (from a religious ritual), and the Leper King. Chao-li Chi, young Chinese dancer, was graceful and athletic in some boxing pantomime and a spectacular scimitar dance. Both he and Michiko, who won the audience in three vignettes of Japan, and Dean Crane, introduced as a partner to Mara, are young, lithe and attractive artists. M. L. S.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

TOAST! . . . Virginia Banta, as Violetta, and Joseph Cuerva, as Alfredo, in a recent television production of La Traviata by the Chicago Video Opera Co. before the Illinois Federation of Women's Clubs, at the Wurlitzer Recital Hall in Chicago. The purpose of the recently organized company of singers is to prepare "Intimate Glimpses of Opera" for television broadcasts, condensed to a one-half hour period.

Is Today's U. S. Music Neglected on the Air?

Many American composers justly feel that the radio is neglecting serious contemporary works of this country. Except in special native music festivals, these scores appear rather infrequently, and when one gets a rare hearing, it is seldom repeated.

But from the point of view of the radio program builders, there are more important considerations, or so they feel. In an analysis of this viewpoint, James H. Fassett, director of serious music for the Columbia Broadcasting System, said: "During the traditional hour and a half period set aside for symphonic music on CBS every Sunday afternoon the year round, seven per cent of the total performance time during the last two years (104 programs) was taken up by contemporary American music.

"To the composer, this percentage may seem exasperatingly low. But the broadcaster knows that the bulk of his programs must be given to the classics, which are new music to a number of listeners each time they are played. A considerable share must also be given to 'accepted moderns'—such figures as Strauss, Stravinsky, Prokofieff, Shostakovich, Vaughan Williams, Villa-Lobos, and the like—and a share to the most esoteric moderns, including Schoenberg, Hindemith, Honegger, late Stravinsky, Britten, and so on. Therefore the proportion of time allotted on this series to contemporary American music—seven per cent—is a reasonable one.

Efforts to Create an Audience

"American composers should realize," continued Mr. Fassett, "that an excessive amount of contemporary music on the air would defeat their own purpose because it would decrease the size of the listening audience. It would discourage radio audiences who are trying to learn to appreciate modern music. By careful program-building, listeners are encouraged in their efforts to enjoy moderns as well as classics.

"Our composers should also take into consideration that the radio public has been hearing broadcast symphonic music for only, at the most, twenty years. A large percentage of this public, especially outside of the metropolitan areas, has been introduced to symphonic music by radio and recordings, and to this group the classics are still fresh or even unfamiliar. There are indications that more and more listeners are becoming open-minded about hearing new American music, even though they have disliked most of what they have heard."

In a Green Room poll, an intermission feature of the New York Philharmonic-Symphony broadcasts, 54% of those who expressed their views by letter stated categorically that they disliked modern music and did not want to hear it; 29% liked most contemporary American music they have heard; 17% expressed a strong dislike, but a willingness to keep on listening in an effort to "understand" it. (Breakdowns of this sort always raise the question, however, whether the real music-lovers have been correctly represented in the replies, as they are often a bit bored about expressing their own musical preference.)

WNYC Premieres 70 Works

Evidently not all the radio authorities are of this opinion about modern music, or else they believe that audiences will become acclimatized if "exposed" to it. The broadcasting systems of Europe regularly give a much larger share to contemporary works—particularly in France, Italy, Germany and Scandinavia.

In the U. S., too, there are some exceptions. For example, the eleventh annual American Music Festival sponsored by WNYC, New York City's Municipal Broadcasting System, recently concluded with notable success after a solid series of programs extending from Feb. 12 to 22, on each day of which many American works were heard.

More than 120 programs were broadcast, and there were over 70 premieres, including works by well-known composers. Scores by George Antheil, Quincy Porter, Richard Donovan, Norman Dello Joio, Lukas Foss, Nicholas Nabokov, Edwin Franko Goldman and many others were given first hearings, in some cases with the composers as performers. About 100 musical groups, some distinguished, took part; twenty of the programs were sent from such halls as Carnegie and Town Hall. Among the notable institutions represented were Columbia, New York, Yale and Michigan Universities, Hunter, Queens, Sarah Lawrence Colleges and the Eastman School of Music.

This shows that there is a plethora of distinguished new American works waiting to be heard. Herman Neuman, Music Supervisor of WNYC, who planned and did much work to make the American Festival a success, deserves the gratitude of all those interested in the cause of American creative music.

Toscanini Directs Cherubini Requiem

Arturo Toscanini returned to the podium of the NBC Symphony Orchestra for his second series of concerts of the current season on Feb. 18 (NBC, Sats., 6:30 p.m., EST) and gave a magnificent reading of Cherubini's C minor Requiem Mass assisted by the Robert Shaw Chorale. The concert was of particular significance since it was only the second New York public performance of what is perhaps Cherubini's greatest work.

Under Toscanini's inspired direction, the innate dignity and grandeur of the score were communicated with a moving impressiveness. Special mention should be made of the finely trained mixed chorus, for it is seldom that such complete unity and blending of tone are heard in performances of chorus and orchestra.

The program for Feb. 25 was devoted to Brahms' Variations on a Theme by Haydn and the same composer's Symphony No. 4 in E minor.

RADIO NOTEBOOK

PERCY FAITH, conductor, has recently been added to the Columbia Records staff in New York as musical director. Besides these duties, he will make recordings under his own name. . . . ROBERT MERRILL, "Met" baritone, is currently appearing on NBC's two and one-half-hour long "Show of Shows," a television production videoed from New York and Chicago on Sats. at 9 p.m., EST. . . . Both of the concerts which ALFREDO ANTONINI directed as guest conductor for the Toronto Symphony Orchestra in February were B/C from coast-to-coast over the CBC network and short-waved internationally via the Voice of America by special permission of the State Department. . . .

HENRY W. LEVINGER, Foreign Editor of the Musical Courier, was heard over WNYC, Feb. 18, as mediator on the B/C of the Tanglewood Alumni Association during the American Music Festival; on Mar. 4 he appeared as guest on the panel of the "Met" Opera Quiz intermission feature via ABC; and on Mar. 5, as intermission speaker over WEVA-CBS during a concert of the Richmond, Va., Philharmonic Orchestra, conducted by WILLIAM YARBOROUGH. . . .

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SILHOUETTES By MARY CRAIG

With Single Mind

Recent articles in this department regarding careers in singing have brought questions such as the following: "Talents being equal, why will one singer succeed and the other fail?" and "What can a young singer do to assure success?" It is a simple matter to give stock answers, proven by time and experience; unfortunately, none is all-inclusive of individualistic problems and subtle differences. To begin with, no two persons are identical twins in talent, although voice and musicality may appear on a par. Granted even that in appearance, personal charm and flair for song delivery there are no points for noticeable discrimination, there often exists some trait, elusive though it may be, which speeds one singer to the top and relegates the second, despite earnest endeavor, to relative mediocrity.

It is not always the superlatively gifted singer who forges ahead. There is the matter of "chemistry" of personality, of the attraction of luck-bringing associates, or some fatalistic factor which is often inexplicable.

Say, for example, that two sopranos start out neck-and-neck, each having had a modicum of success. Both are young, personable, both vocally superior and well-schooled. One has an indefinable buoyancy, a certain sparkle that in the other is not so marked. Without annoying aggressiveness or conceit, the first girl will dominate an audience group. The second, though charming and lovely, lacks the "out-going" initiative of the other. Which would have the best chance of making her way?

On Guard for Opportunity

There is an ancient adage useful for vocal aspirants, counseling that one be "of a single mind and steadfast in heart." The observance may not guarantee the highest reaches of attainment, but it can surely steer the unwary from the morass of entanglement in extraneous matters. If an artist wishes to attain an important place in a competitive profession, he or she cannot afford to waste time, energy or emotion. A vocal career is one of constant building. One's lessons are never completely learned; one's work is never done. Even the very great must eternally take care, watch cautiously, live wisely, work interminably and shun every avoidable disturbance.

Many of the reasons for the failure of outstanding talent can be found in the refusal to accept the necessary daily routine and occasional drudgery which underly the glamor and brilliance of the singing life. Many starters, getting their first taste of approbation and the first fruits of easy success, relax too soon, infringe the rules of training, and permit the luxuries and pleasures to cut in on the allocated work periods. Every weakness, every lapse is a stumble in this rigorous race. Aesop told the tale centuries ago.

Singing is not the easiest work to choose, but if a musician has the irresistible urge towards such choice, he must be prepared for the hardships as well as for the glories. It is indisputable that careers have been blighted through no apparent fault of the singer. Neither can we eliminate the factors of chance, finances, promotion, *et cetera*, which have aided many of today's successful careers. However, after serious consideration we have come to believe that, despite the plausibility of the alibis, in 99 out of 100 cases of failure or achievement, the basic determining factor may be discovered in the singer himself.

Too often we are asked, "What's wrong with the singing game?" when the question should be, "What's wrong with the singer?" A correctable flaw or an infinitesimal plus may make all the difference. Granted that the vocal career is in most cases a gamble, does the musician want the results to be exceptional? Therefore, the effort must be intensive. But suppose that a singer pays the complete price of devotion and still does not win? For this we have no answer unless it is that the work itself is its own reward. And we know of no singer worthy of the name who would refuse to subscribe to this statement.

Beatrice Krebs in Institute Series

Beatrice Krebs, Cleveland contralto, was heard in the American Artists Series presented by the Brooklyn Institute of Arts and Sciences in the Academy of Music on Feb. 26. Miss Krebs offered lovely 14th century airs; Hence, Iris, from Handel's Semele; a group of Hugo Wolf lieder; Leonard Bernstein's Lamentation; Quatre Poèmes de Guillaume Appollinaire, by Poulenc; and a delightful group in English including This Is the Shape of the Leaf, by Kelly; Recuerdo, by Tedesco; Twentieth Century, by Sargent; Charles Naginski's The Pasture; and The Black Swan from Menotti's The Medium. (Photo — James Abresch.)

National Music Week, May 7-14

National Music Week will be observed for the 27th time from May 7 through 14, according to announcement by the National and Inter-American Music Week Committee. This year it is recommended that benefit concerts for worthy local musical projects and for National Music Week should be stressed. These events, the committee points out, could be large combined concerts, sponsored by many groups, or small ones sponsored by separate organizations. It is proposed that a certain percentage—say, 65% to 75% of the net proceeds—go to a local project, the balance for the National Music Week Committee.

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NATS CONVENTION

(*Continued from page 7*)

cussed Song—Its Role in the Vocal Studio. John Seagle, of San Antonio, described the development of opera training in this country and the teacher's responsibility to a student's career. A social hour followed, with musical sororities as cooperating hostesses.

The second voice forum on Tuesday morning, again under Mr. Samuel, presented Mignon B. MacKenzie, of Wheaton, Ill., who spoke convincingly on preparing future vocal teachers; Ralph Ewing, of San Antonio, Tex., who ably discussed The Source of Power and Expression in Singing, and psychosomatic controls; and John Lester, of Missoula, Mont., who gave details concerning Hygienics of the Voice.

A vocal clinic for NATS members was held Tuesday afternoon and Wednesday morning, with William Wheeler, of Cleveland, genially presiding. The clinic officers were Mrs. Huls; Walter Allen Stults, of Evanston, Ill.; and Carl Gutekunst, of New York. Pupils of various teachers sang.

The annual NATS business meeting took place Wednesday afternoon, including reading of officers' reports. Tribute was paid to Richard De Young, who carried on his work as president for the last two years despite illness. Officers elected were Homer G. Mowe, of New York, president; Walter Allen Stults, Evanston, Ill., first vice-president; Mrs. Helen Steen Huls, St. Cloud, Minn., second vice-president; Henry Veld, Rock Island, Ill., secretary; Carl Gutekunst, New York, treasurer; Grace Leslie, New York, registrar. All will serve for two years.

The NATS banquet was held Wednesday night with Bernard Taylor, of New York, as a witty toastmaster. Guests of honor were Virgil Thomson, noted composer and critic, who suggested that vocalists give programs in English and one other language, rather than in many tongues; and Dr. Wilfred C. Bain, MTNA president, who paid tribute to the work of NATS. A short program was given by the 150-voice Choir of Lakewood, Ohio, High School, conducted by T. R. Evans. In recognition of his services, Mr. De Young was presented with an illuminated scroll by the executive officers and members. During the four days the members attended many of the convention musical events.

HOMER G. MOWE, newly elected president of the National Association of Teachers of Singing. (Photo—James Abresch)

New Friends Announce 1950-1951 Plans

The New Friends of Music announce plans for their 15th season at Town Hall, Oct. 29, 1950, through Feb. 25, 1951. Chamber music of Schubert and Haydn will constitute most of the 16 programs, including a group of MS. Haydn quartets not hitherto performed, also his quartets of op. 76, piano trios, the Felden Partita in B flat and a nonet. Schubert will be represented by trios, quintets, the octet and other works, including the vocal quartet, The Prayer, the Schwanengesang lieder cycle, the Staendchen for alto and chorus and unaccompanied choral numbers. Lotte Lehmann will sing the Winterreise cycle, and Adolf Busch and Rudolf Serkin will play works for violin and piano.

Fritz Stiedry is to conduct a chamber orchestra in his arrangement of Bach's Musical Offering. Joseph Szigeti will play Bach's partitas in D minor, E major and B minor for violin alone in one concert, and the Bach Aria Group will devote a program to arias and duets from Bach's cantatas.

Soloists include also Erica Morini, Joseph Schuster, Milton Katims, Elena Nikolaidi, Nikita Magaloff, John Wummer, K. U. Schnabel, Martial Singher, Frank Sheridan. Among other ensembles to be heard are the Budapest, Busch, Hungarian, Juilliard, Loewenguth and Paganini Quartets, the Pasquier Trio, and a Woodwind Ensemble conducted by Ignace Strasfogel. Announcements were made by Ira Hirschmann, president and founder of the New Friends.

Fuerstner Fills Conducting Dates

Carl Fuerstner's activities in the last three months have included conducting four concerts, three in Rochester, N. Y. —leading the Symphony Orchestra of the JYM & WA, the chamber orchestra of this organization, and the Rochester Chamber Players—and one in Buffalo, where he conducted the Rochester Wind Ensemble in a Twilight Music Hour at the Buffalo Museum of Science. Included on the Jan. 29 program in Rochester was the first local hearing of Stravinsky's Concerto in E flat ("Dumbarton Oaks") for Chamber Orchestra. Mr. Fuerstner will conduct the JY Orchestra in the Rochester premiere of Mahler's Lieder eines fahrenden Gesellen, and will join Francis Tursi in a sonata recital at the Eastman School. Menotti's The Medium is to be introduced to Rochester under his baton.

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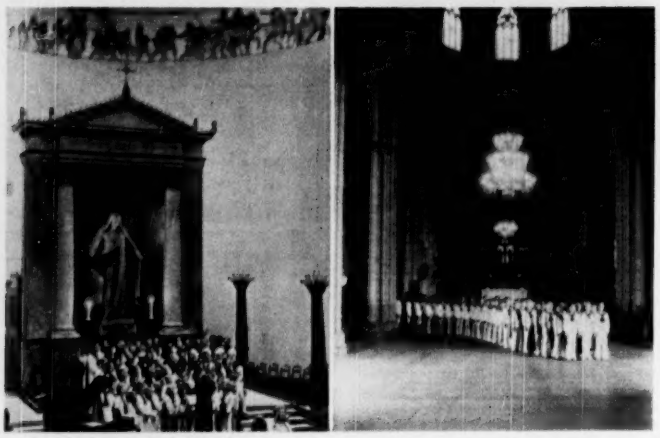

IN SCANDINAVIAN MUSIC SHRINES . . . The Olavsguttene Boys Choir of Oslo, Norway, sings in the Copenhagen Domkirke under the baton of Ragnvald Bjarne (left). The sculptured figure of Christ on the altar is by Thorvaldsen. At right, the same group is seen in the Gothic Cathedral of Uppsala in Sweden. The choir is planning to make a three months' tour of the U. S. next autumn, including sixty concerts in principal cities.

The Scottish Psalter 300 Years Old

The year 1950 marks the 300th anniversary of the first publishing of the 1650 Scottish Psalter, the official edition of the Psalms which were sung in the Scottish churches. This anniversary is significant in the history of hymnology because it marks one of the early occasions on which the hymns in praise of God were written in the vernacular of the people and sung by them. Some hymns from the 1650 Psalter are still used in Presbyterian churches.

Due allowance must be made for the unusual and limited metrical forms that were originally used; the results show in such passages as follow. Instead of quoting the Scriptures simply, such as "The fool hath said in his heart, there is no God," the Scottish Psalter states "That there is not a God the fool doth in his heart conclude."

The hymns of this old book are simple, terse and even vigorous, yet they contain peculiar extravagances. Full of literary eccentricities, the Scottish Psalter expressed in strange but singable verse the convictions and doctrines of a resolute race of people. There are in them a certain dignity and charm, a rock-bottom seriousness of belief, which in its fundamental strength should furnish inspirational models for some of our lukewarm hymn-writers of the present day.

Choir Notes

To celebrate its 20th season the National Orchestral Association presented a special event, A Ministry of Music, at Riverside Church on Sunday, March 5, at 5 p.m. The program included Handel's Organ Concerto No. 5, Poulenc's Concerto in G minor, and Jongen's Symphonie Concertante, all for organ and orchestra, with Virgil Fox, organist of the church, as soloist.

The Nies-Berger Chamber Orchestra is being heard on March 21 in a series of Evenings of Music at the Central Presbyterian Church, New York. Eduard Nies-Berger is the conductor.

Handel's The Messiah will be sung at the First Presbyterian Church, New York, on Easter, under the direction of Willard Irving Nevins.

The Crucifixion by Stainer was given at the Lutheran Church of the Holy Trinity, New York, on Feb. 26. Soloists: Rose Dirman, Dorothea Berthelsen, David Benedict, Ben de Loache. Walter Baker was organist and director.

Franck E. Ward has been honored by being made organist emeritus after 48 years of service at Temple Israel, New York. Walter Baker will be his successor.

Dr. Hugh Porter played a program of Bach organ music in recital at James Memorial Chapel, New York, on Feb. 27.

The Redeemer by Martin Shaw will be given by the choir of Christ Church Methodist, New York, on March 19, under the direction of Everett Tutchings, minister of music. Soloists are Katherine Palmer, Mary Gayle Dowson, Charles Bergner, John Herrick.

The Crucifixion by Stainer will be heard at the Brick Church on Good Friday, at 12.15 noon, sung by the motet choir, under the direction of Dr. Clarence Dickinson. On Easter, identical services of Easter music will be held at 9 and 11 a.m. Soloists will be Corleen Wells, Viola Silva, Virgil Day, Frederic Baer.

The Verdi Requiem was sung by the choir of the Park Avenue Christian Church, New York, under the direction of Solon Alberti on Feb. 19. Soloists were Ruthabel Rickman, Rose Mary Stevens, Homer Donohoo, William Gordon, Jean Taylor was at the organ.

An interesting program of Jewish liturgical music was given at the First Presbyterian Church, Brooklyn, by full choir and soloists, with Shofar, under direction of Robert Stevens Baker, on Feb. 12. Cantor Arthur Wolfson of Temple Emanu-El, New York, was also heard as soloist. An American program featuring Mrs. H. H. A. Beach's Canticle of the Sun was given on March 5 and the Fauré Requiem on March 12.

The cadet choir of the U. S. Military Academy at West Point made its 20th annual visit to St. Thomas' P. E. Church, New York, on Feb. 19, and the 177 singers under the direction of Dr. Frederick C. Mayer, choirmaster of the academy, sang at the 4 p.m. service.

First of three musical evenings during March at Central Presbyterian Church, New York, on March 6 presented Spanish works of the Classical Period, played by the Guilet String Quartet and Hugh Giles, organist of the church. Quartets by De Arriaga and Soler were given first American performances, and organ works of Elias, Moreno, Voila and Oximages were heard. Other programs were scheduled for the evenings of March 13 and 21, admission being by card, obtained by writing to the church office, 593 Park Ave., New York.

MUSIC FOR THE CHOIR LOFT

SATB

IN THE LAST DAY IT SHALL COME TO PASS, by Roy S. Stoughton. Theodore Presser Co., Bryn Mawr, Pa. 18c.

A straightforward anthem of quality for 4-part mixed voices; bar. and sop. soli; text from Micah IV; organ accomp. Vocal tessitura good. Suitable for general service. 9 pages.

HE SHALL REIGN FOREVER, by John M. Rasley. Theodore Presser Co., Bryn Mawr, Pa. 16c.

An anthem of merit with strongly contrasting moods for 4-part mixed voices. Piano or organ accomp.; text from Scriptures. Sop. solo; optional quartet and trio sections. Good vocal tessitura. Suitable for general or Advent use. 7 pages.

WHEN GOD OF OLD CAME DOWN FROM HEAVEN, by Edmond W. Rickett, G. Schirmer, Inc., N. Y. 25c.

A generally fast-moving, powerful motet for Pentecost, positive in feeling, for 4-part mixed chorus, with soprano soli. Organ accomp. Text by John Keble. Requires strong, well balanced and trained choral unit for effective execution, with low-range voices in alto and bass sections. Vocal tessitura generally normal. Especially suitable for special service or festival use. 13 pages.

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Omaha Musical Events Draw

OMAHA, NEB.—The Omaha Symphony Orchestra, Richard E. Duncan, conductor, continues to present interesting programs and soloists. The artist for the second pair, Seymour Lipkin, pianist, gave a spirited reading of the Schumann Concerto. Novelties were Kent Kennan's Night Soliloquy, and Portrait of a Frontier Town by Don Gillis.

At the third pair, Myron Kohn, concertmaster of the orchestra, had three recalls after his expert interpretation of the Mozart D major Concerto.

When the Tuesday Musical Club presented Artur Rubinstein in an all-Chopin program in its series, the large membership turned out in full force, and gave an ovation to the pianist.

The third program was by Katherine Ferrier, contralto, who though unknown in Omaha completely captured a packed house by her radiant singing and artistic interpretations. John Newmark won favor with his accompaniments.

On the same evening, another immense audience greeted the opening program of a two-night engagement of the Ballet Theatre, under the auspices of the World-Herald Good Fellows Charities, Inc. That two stellar attractions, simultaneously given in two of our larger auditoriums, could be equally supported would have been unheard of here a few years ago. H. R.

Accompanists Unlimited Formed

Accompanists Unlimited, Norma Waldon, director, is an agency devoted exclusively to accompanists, an organization serving alike the artist seeking an accompaniment and the pianist looking for work as an accompanist Miss Waldon believes hers to be the first agency of its kind. "Judging from the response I have had," she says, "Accompanists Unlimited is the solution to a real problem." Miss Waldon is a pianist herself and has a background of concert management. Her associate is Joyce Kubik, wife of Gail Kubik, composer. The two are organizing their project to furnish contact between artists and accompanists on a nationwide basis. "Wherever an artist goes," affirmed Miss Waldon, "we are confident of providing fine accompanists, even on a last minute request."

Who's News in Concert Promotion

CHARLES P. CRANDON, president, Miami (Fla.) Civic Music Association, has headed Miami's organized audience since 1937. At that time, the group had languished somewhat; but under Mr. Crandon's leadership there soon was a waiting list of many hundreds. His firmest principle is, "We present only top-flight artists." Birthplace: a New England farm, near Boston. Interest in music goes back to boyhood; in his teens, he rode his bicycle 45 miles to hear Paderewski, slept on a park bench and rode back home. Outside music, Mr. Crandon is president of the Crandon Wholesale Drug Company and of Fairchild Tropical Garden. Crandon Park, one of the largest beach parks in the world, is named for him.

Bach Festival for N. J. University

NEW BRUNSWICK, N. J.—A three-day Bach Festival will be given by the State University of New Jersey on April 7, 8 and 9 in the school gymnasium, in honor of the composer's death bicentenary. Erich Leinsdorf will conduct two performances of the St. Matthew Passion, with the N. J. College for Women Choir, Rutgers Glee Club, Rochester Philharmonic Orchestra and soloists on April 7 and 8 at 7:30 p.m. On Easter Sunday at 3:30 p.m. the Rochester Philharmonic, under Leinsdorf, will give excerpts from The Art of the Fugue, the Suite in D major, Brandenburg Concerto No. 4, Double Concerto in D minor, and the chorale-prelude, Before Thy Throne I Stand, transcribed by the conductor.

Town Hall Bookings Open

Bookings are now available for concert dates at Town Hall in 1950-51, according to announcement by the hall's concert department. All commitments are made for individual artists and where changes in plans make it necessary to release a date, cancellations revert to Town Hall for reassignment. Assignments of dates will be made first to series of concerts and then chronologically to requests for individual dates. Dates in September continue to be available at a reduced rental.

Jan Cherniavsky's Anniversary

Jan Cherniavsky, now celebrating his 50th Anniversary as concert artist, left New York by plane early in March for Johannesburg. He is booked for 25 engagements in South Africa, to appear in recital and as soloist with orchestra. In the middle of May, the pianist goes to England and then to France. He returns to New York the middle of June.

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Brahms Requiem Thrills in Chicago

By René Devries and Dosha Dowdy

CHICAGO. — Bruno Walter bade "au revoir" to the Chicago Symphony Orchestra, and to his army of worshipers by directing Brahms' German Requiem at the concerts of March 2-3. The performance was magnificent in all of its interpretative aspects. It really takes a leader of Walter's stature to recreate the austere and spiritual atmosphere of the Requiem.

With his usual simplicity and complete knowledge of the liturgical subject at hand, Walter, conducting from memory, obtained stirring response from the forces placed at his disposal—a full orchestra, a well trained chorus of 325, and soprano and baritone soloists Nancy Carr and Bruce Foote.

Miss Carr's beautiful singing added greatly to the success of the presentation. With lovely poise, purity of tone, and perfect diction, she proved an ideal interpreter of Brahms' difficult and moving solo, "Ye Now Are Sorrowful."

Bruce Foote, baritone, is another singer of whom this city is justly proud. His interpretations were exemplary, though his voice in his two soli seemed less rich than formerly. The orchestra gave us its best not only in the Requiem, but in Brahms' Variations on a Theme by Haydn, a happy prelude for the expectant audience which filled Orchestra Hall to the last seat.

Bruckner Score Heard

At the previous pair of concerts, two master works comprised the program—Bruckner's unfinished Ninth Symphony, and Beethoven's G Major Piano Concerto. The former work, considered by many Bruckner's finest symphony, contained sublime passages, and some not so inspired, but Walter with the orchestra made the massive work sound beautifully throughout.

In his performance of the Beethoven Fourth concerto, Clifford Curzon showed himself to be an individualist, with elegance of performance stressed, rather than the work's "big" line. Prolonged plaudits brought him back to the stage many times.

Pittsburgh Symphony under Paray

The Pittsburgh Symphony Orchestra on Feb. 26 occupied the stage of Orchestra Hall for the first time since the organization's appearance under the late Victor Herbert many years ago. The visitors, headed by guest conductor Paul Paray, presented as the main feature of the program, Schumann's Symphony No. 4. Though given a splendid reading by the French leader, the work sounded thin with an orchestra of 75 players—too few for so heavy an orchestration. The same comment regarding lack of tonal resonance applies to the performance of Weber's Freischuetz Overture, in which there was also some imperfect intonation. The hit of the afternoon came with a thrilling performance of Ravel La Valse, which shone with new lights, due to the conductor's vibrant reading.

Szymon Goldberg, the soloist, lived up to his reputation in the Beethoven Concerto, displaying infallible technic, tonal beauty enchanting to the ear, and a conception of the work truly Beethovenian. The audience's response was enthusiastic and the success of the artist complete.

Henrietta Chase in Recital

Despite a cold midwinter evening, a large audience assembled at Fullerton Hall to hear Henrietta Chase, dramatic soprano, in recital recently. Miss Chase, a former member of the Chicago City Opera Co., is a diligent and an intelligent singer, well schooled in her art, and endowed with a beautiful voice which she uses adroitly. Her well arranged program contained Old Italian songs, German Lieder, French Chansons, and the difficult cycle, On This Island, by Benjamin Britten. In Rhea Shelters the recital-giver had an expert accompanist.

Donald Gramm in Song List

A singer endowed with a beautiful bass-baritone voice and remarkabe interpretative gift, is Donald Gramm, who delighted his numerous listeners in his recital in Fullerton Hall, Feb. 28. Gramm ranks high among clever singers who know how to nurse their vocal power by employing a ravishing *mezza-voce* instead of allowing full sway to their magnificent vocal organ. His program was as interesting as it was well prepared. With the vital assistance of Harold Eisberg at the piano, Donald Gramm caught the fancy of his hearers, who clamored for encores.

IRENE SCHREIER, who appeared as soloist with the North Side Symphony Orchestra in Beethoven's Piano Concerto No. 1, C Major (Thorne Hall, Feb. 26) will be presented in Kimball Hall recital April 19. Her program will include a first Chicago performance of Two Piano Sketches, by Moritz Violin.

Kapell in Piano Program

William Kapell programmed three sonatas on his recital at Orchestra Hall, Feb. 27, and showed in superior performances of the Mozart (C major, K. 330) and Prokofieff's Seventh that he could project equally well these widely different styles. Slightly disappointing to this reviewer was the too percussive opening movement of Chopin's B minor Concerto, though the Largo Cantabile was played with beautiful lyricism. If in the Bach-Liszt Fantasy and Fugue in G minor the former seemed lacking in dramatic sweep, the Fugue was a model of contrapuntal playing. As usual, Kapell's audience was an enthusiastic one, and heard a number of encores.

Robert McDowell's Recital

Robert McDowell, pianist, whose talent has had considerable recognition, including three solo performances with the Chicago Symphony Orchestra (two this season), gave his debut recital here in Fullerton Hall, Feb. 14. It was not surprising that he drew a large audience, which stayed through the final encore. He played throughout with musical understanding in early classic, Romantic, Impressionistic and contemporary works. The young artist did not fail to express the poetry of Chopin's beautiful Fantasy in F, nor that of pages from other works programmed. He needs to be forgiven,

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at this early age, for some sentimental playing, and for exaggerated rubati which detracted from his performance of Rachmaninoff's lovely Prelude in G flat major, one of several encores. The latter half gave opportunity to show his flair for brilliant effects in Kabalevsky's Sonatina in C major; to express the inner depth and beauty of Rachmaninoff's Etude-Tableau, op. 39, No. 5, and to give highly imaginative interpretations of pieces by Granados, Falla and Debussy.

North Side Symphony Appears

The North Side Symphony Orchestra presented the second concert of its ninth season on Feb. 26 at Thorne Hall, under its regular conductor, Milton Preves. Performances of the Weber Overture to Oberon, played with spirit and precision, and the Brahms Symphony No. 2 reflected the musicianly leadership of the conductor, as well as the calibre of the 90 men and women players.

Irene Schreier heard previously in other concerti performances, was soloist in Beethoven's Piano Concerto No. 1, and again displayed fine poise, and the musical understanding of a mature musician. Her natural gifts have been well developed, musically and technically, and enable her to play with delightful ease, and give convincing interpretations. The soloist had the advantage of a sympathetic orchestral accompaniment. She returned to the stage several times to acknowledge applause.

Boris Zlatich Plays

A young artist of exceptional talent and promise is Boris Zlatich, violinist, who in his recital at Fullerton Hall, Feb. 5, successfully met the demands of a taxing program. His rewarding assets are intelligent musical approach, eloquence and warmth of tone, and excellence of bowing technic. The program included the Ciacona by Bach; Concerto No. 5 in A major by Mozart; Poème by Chausson, and a group of shorter works including a Bulgarian Dance by Wladigeroff.

Sonia Sharnova Studio Notes

Pupils from the Sonia Sharnova Studios making important appearances include: Evelyn Ucitel, coloratura, who sang recently over station WKJM, Joliet, Ill.; Lee Mugurian and Anna Elove, mezzo-sopranos, chosen to sing the roles of Siebel and Martha, respectively, in the Grant Park Opera Guild's spring performance of Faust; Signe Quale, who gave her annual faculty recital at the University of Florida lately; Edith Lang, who will be soloist with the Schubert Male Chorus in April; and Elizabeth Klemm, soprano, soloist in Rossini's Stabat Mater at Grace Church, New York, on Feb. 5, and regular soloist at Fremont Ave. Temple, The Bronx, who is engaged for several oratorio appearances this spring.

Indonesian Exhibit

During March the Music Department of the Chicago Public Library is exhibiting a collection of musical instruments from Indonesia, mostly from the upcountry district of Jakarta, capital of Batavia. The instruments are from the collection of Elizabeth Ayres Kidd, Glenview, Ill.

Manuel and Williamson to Observe Bach's Birthday

Philip Manuel and Gavin Williamson, harpsichordists, will be heard in an all-Bach program in Fullerton Hall of Chicago's Art Institute on Bach's birthday, March 21. Associated with them will be Maud Nosler, soprano, and Lillian Chookasian, contralto, oratorio and concert singers, and Leonard Sorkin and Joseph Stepansky, violinists of the Fine Arts Quartet, in soprano-alto duets with violin obbligati and harpsichord, trios for strings and harpsichord and harpsichord solos.

ON THE BOULEVARD . . . Frances Ernest, voice teacher, strolls with her pupils, Barbara Manas and Marilyn Smith, first and second place winners of the Crescendo Club of Beverly Hills vocal scholarship contest. Both young artists will sing in the finals of the Society of American Musicians Senior voice contest May 5th in Kimball Hall.

New Orleans Opera Produces Salome

NEW ORLEANS.—The New Orleans Opera House Association gave a particularly interesting fall and winter series, despite the loss it suffered when Dr. Lothar Wallerstein, its stage director, passed away suddenly. This is its seventh year under the baton and leadership of Walter Herbert, and the number of its performances already exceeds 100.

Perhaps the highlight was the third production, a double bill consisting of Stravinsky's ballet Petrouchka, with Peter Gennaro in the title role, followed by the Southern premiere of Strauss' Salome. In the latter Lawrence Tibbett sang Jochanaan for the first time on any stage, and other roles were filled by Astrid Varnay, Mary Kreste, Frederick Jagel and Brian Sullivan. Mme. Varnay's voice is of almost unlimited power of expression, and was put to admirable use by this accomplished artist in the title role. Her portrayal was one of high dramatic impact, and she embodied the Oriental beauty in striking fashion. Mr. Tibbett was a handsome and striking exponent of the prophet. Miss Kreste portrayed the meddlesome Herodias with versimilitude, and Messrs. Jagel as Herod and Sullivan as Narraboth were up to their usual high level of accomplishment. Mr. Herbert guided the orchestra, and a cast of whom all but four of the principals were new to this work, through the difficult Strauss score with all the superb skill at his command. It was particularly the second performance which "caught fire" and resulted in some extraordinary music-making in the pit, and an ovation for singers and conductor at the close.

Other Productions

The opening performance, earlier in the season, was Aida, in which Herva Nelli, Margaret Harshaw, Ramon Vinay, Frank Guarrera and Norman Scott were featured artists. Particular mention must go to Miss Harshaw, who sang a splendid Amneris. The youthful chorus performed with assurance and enthusiasm. The ballet was also at its best, and new and colorful settings and costumes added to the effectiveness. The dramatic action was unfolded with logical flow under the direction of Dr. Wallerstein.

The latter prepared a production of Barber of Seville, two weeks later, which also showed fine craftsmanship. It was shorn of much of the clowning that has disfigured many productions, and the result was an intimate *commedia dell'arte* reminiscent of Max Reinhardt's Goldoni productions. One flaw, it was felt by many, was the interpolation by Virginia MacWatters (otherwise a lovely Rosina) of the Shadow Song from Dinorah in the Lesson Scene. Other leading roles had creditable performances by Messrs. Igor Gorin, Gerhard Pechner, Gabor Carelli, and Val Patacchi. The chorus members also enjoyed singing the Rossini work.

The series closed with Andrea Chenier by Giordano, which brought Regina Resnik here for her first Maddalena. The title role was sung by the incomparable tenor voice of Kurt Baum. Robert Weede appeared for the first time as Gerard, a role which suits him admirably. Ralph Telasko, hastily summoned after the sudden death of Dr. Wallerstein, managed the stage and proved himself thoroughly at home in this field.

Nucleus of Company Permanent

For the first time this season almost all major supporting roles could be cast among New Orleans singers to satisfaction. This is a remarkable development in a city which, despite its eminent operatic past, at the present time boasts no opera school. Thanks to the tireless efforts of Mr. Herbert, there now exists a nucleus of young singers, vocally adequate and musically gifted, who can be drawn upon to complete the ensemble. A leading authority in the field of stage direction is being sought to make New Orleans his headquarters for part or all of the season. M. B.

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NEW YORK CONCERTS

ALEXANDER HILSBERG

Philadelphia Orchestra, Alexander Hilsberg conducting, Feb. 21, E.—This was a concert of fine musical values. The interpretation of Schubert's Symphony No. 2 in B flat major was distinguished by an uncommon sense of tonal balance and deep understanding of the composer's style. Mr. Hilsberg, without imposing his own personality, steered the work to its happy conclusion by the sheer simplicity and finesse with which he read the score. Hindemith's Symphony, Mathis der Maler, was another triumph of interpretative power. The Gothic structure of the work and its almost medieval flavor emerged with majestic impact. The lyric beauty of the Concert of the Angels section was entrancingly projected.

Isaac Stern played Beethoven's Violin Concerto with consummate skill, musically and technically. Conductor, soloist and orchestra were enthusiastically applauded. H. W. L.

N. Y. Philharmonic-Symphony, Leonard Bernstein conducting, Feb. 23, E.—Highlight of a very interesting American program was the local premiere of Bernstein's Symphony No. 2, "The Age of Anxiety," for piano and orchestra (after W. H. Auden), with Lukas Foss playing the solo part with mastery. The 14 variations making up the first part, do not rely on a theme to be put through permutations but are exfoliations of one another; the Seven Ages and Seven Stages of Man in a Shakespearean sense, are musically described. A Dirge introduces the second half, which continues with a jazz movement for solo piano, accompanied by percussion instruments, of eerie, Poe-like atmosphere. This leads into the Epilogue, where the problems are resolved through a hard-won conquest of faith. Mr. Bernstein's rather eclectic score shows craftsmanship, imagination and provides a convincing expression of his generation and time, though there were reservations as to its originality and profundity. The splendid performance did full justice to this ambitious contribution to the contemporary symphonic repertoire. There were many recalls for the conductor-composer, and Mr. Foss shared in the tributes.

The work was preceded by a lively reading of Copland's dynamic Outdoor Overture, and Harold Shapero's Adagietto for Classical Orchestra, music of sincerity, inventiveness and erudition. The concert closed with Beethoven's Symphony No. 8, in a straightforward reading. The audience was enthusiastic throughout the evening. H. W. L.

N. Y. Philharmonic-Symphony, Victor de Sabata conducting, March 2, E.—De Sabata opened his tenure of four weeks as guest conductor with a program which would justify a description as "Philharmonic Pops." He started with Rossini's La Gazza Ladra Overture, and continued with Berlioz' Fantastic Symphony. This was followed after intermission by the New York premiere of Vito Frazzi's Preludio Magico, also Gould's Spirituals for String Choir and Orchestra, and Wagner's Ride of the Valkyries.

Mr. de Sabata is a master-technician who whips the orchestra into shape with never-abating force. His dynamic easel knows only two colors, black and white, and finer nuances are abandoned in favor of an ever-present tension and theatricality. Consequently, he overstressed Rossini's overture above its innate proportions, and missed Berlioz's demoniac fascination in the Fantastique. Frazzi's Preludio Magico is a routine composition of one who knows his impressionistic masters well. The Gould Spirituals also were exaggerated in proportion to their content. The closing operatic fragment served its purpose to show Mr. de Sabata's theatrical power. In opera his baton art would be very exciting. H. W. L.

VICTOR DE SABATA

National Orchestral Association, Leon Barzin conducting, Feb. 27, E.—In an operatic program, presenting young American vocalists, the orchestra and Mr. Barzin had as assisting artists Ellen Faull, soprano, in Puccini and Verdi arias; Sandra Warfield, contralto, singing Verdi and Bizet excerpts; William Hess, tenor, offering Mozart and Weber sequences; and Russell George, baritone, Wagner and Giordano airs. All four gave good accounts of themselves, especially Miss Faull, who displayed large and brilliant tones, set off by an attractive stage presence. The four joined in the Spinning Chorus from Flotow's Martha. Orchestral numbers, also from opera scores, were by Weber, Mascagni and Wagner. M. L. S.

Gordon Manley, Feb. 20, E.—Mr. Manley's piano list included the Bach Chaconne arranged by Busoni; the E minor sonata, op. 90, of Beethoven, a Chopin group, four Debussy pieces, and Liszt's Polonaise No. 2, in E. Though technically adequate, the artist failed at times to communicate the meaning of the works he played. The evening's best work was the pianist's well considered, steady, and sweeping reading of the Debussy L'Isle joyeuse. The Chopin group was tonally uneven and sometimes harsh; rhythmically and dynamically distorted in ways even exceeding the liberties often taken with Chopin these days. The Beethoven was played slowly, rather unimaginatively, and with a bumpy, often hard-toned melodic line. E. S. B.

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Edmund Kurtz, Feb. 22, E.—Edmund Kurtz, assisted by Artur Balsam at the piano, opened his cello recital with a beautiful-toned performance of a Handel Larghetto. Locatelli's Sonata in D major followed, the artist mastering its exacting pages with consummate technic. Beethoven's Sonata in A major was the highlight of the program. In the happy collaboration of both instrumentalists, the work emerged in a memorable reading of structural clarity and tonal nobility. Pizzetti's Sonata in F major is a score of impressionistic character, very difficult for both instruments, and not too original. Mr. Kurtz certainly can take credit for its successful reception by the audience, for his interpretation showed great finesse and understanding of its manifold problems. Tchaikovsky's Variations on a Rococo Theme closed the successful evening, with many encores following. H. W. L.

Dessoff Choirs, Feb. 24, E.—An unabbreviated performance of Bach's St. John Passion was given by the Dessoff Choirs under Paul Boepple's baton, in observance of the bicentenary of Bach. The recitatives were sung with considerable artistry by Leslie Chabay, Metropolitan Opera tenor. The solo airs were performed with laudable seriousness and varying degrees of success by Ellen Faull, soprano, Brent Williams, tenor, Albert Linville and Stanley Carlson, basses, most effectively in the case of Belva Kibler, contralto. A specially assembled orchestra played the accompaniments, for which the instrumental soloists were Fernando Valenti, harpsichord, George Finckel, cello, and George W. Volkel, organ, in addition to several unnamed wind and other players. Though some parts of the oratorio sounded rather overbalanced by the accompaniment, Mr. Boepple shaped with a scholar's care the most delicate details and ornamentation, and the choral singing was warmly felt, devout and, dramatic, particularly effective in the final third of the oratorio. There was a prolonged ovation at the close. R. M. K.

Russell Sherman, Feb. 26, 5:30 p.m.—In a program of Bach, Beethoven, Schumann, Schoenberg, Ravel, Bartok and Liszt, the young American pianist displayed technical fluency and an interpretative insight particularly well suited to the modern excerpts. His crisp, clear tone and admirably logical approach made the Two Pieces by Schoenberg stand out sharply in outline and color. He was not quite so fortunate in the Romantic passages of his program. D. B.

Benno Moiseiwitsch, Feb. 26, E.—For his second concert of the season, the noted pianist featured three major works—Beethoven's "Pathetique" Sonata, Schumann's Kreisleriana, and Moussorgsky's Pictures at an Exhibition. There also was a Chopin group of eight pieces. Moiseiwitsch was in good form, bringing to his interpretations the combination of technical fluency and romantic spirit that has made him one of the great pianists of this generation. R. K.

Robert Casadesus, Feb. 28, E.—At his only solo recital this season in New York, Mr. Casadesus offered a splendid program including Rameau's Gavotte Variée, Debussy's Images (first series), Bach's Italian Concerto, Beethoven's Sonata, op. 110, and Schumann's Etudes Symphoniques. As always, his performance was virile, creative and deeply penetrating, avoiding all the mannerisms of virtuoso playing in the "grand style," and never displaying any tempo idiosyncracies. His readings were marked by his usual musicianship and by masterly interpretation such as is rarely heard in contemporary piano playing.

The Toccata, op. 40, by Mr. Casadesus (first New York performance) concluded the evening. The interesting piece is conceived in the tradition of Debussy-Ravel-Falla; it shows percussive and contrasted delicate passages, and, occasionally hinting at jazz rhythms, includes a charming touch of the parodistic. F. A. K.

Pia Sebastiani, N. Y. debut, March 1, E.—The South American pianist opened her recital with a straightforward reading of Mozart's Sonata in B flat major, No. 9, and Schumann's Sonata in G minor, No. 22. While her fleet fingers mastered the technical demands in both works, the spirit of neither was evoked fully. The movements of Mozart's Sonata were not differentiated enough. Schumann's romantic warmth and, in the corner movement, fiery passion were only partly realized. Miss Sebastiani played the New York premiere of her four Preludes, written in a polytonal idiom and quite effective in the projection of various moods. She also offered two Ballades by Brahms (D minor and D major) and twelve Preludes (Book II) of Debussy. In the fast works Miss Sebastiani found a medium close to her interpretative gifts. An appreciative audience was in attendance. H. W. L.

Simon Barere, March 3, E.—In his all-Liszt program—his third New York recital of the season—Mr. Barere displayed again his unsurpassed facility in technique. It was an occasion of thrilling exploits and beautiful instrumental sound. The list included the D flat and F minor Etudes; Valse Oubliée; Funerailles; Sonata in B minor; Rhapsodie No. 12; Sonette 123 del Petrarca; Capriccio; and the Gounod Valse transcription. M. C.

TOWN HALL

Helene Druke and **Walter Shaw,** Feb. 19, A.—An interesting program and competent playing marked this duo-recital. Fuleihan's brilliantly written four-movement Toccata was the most challenging

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NEW YORK CONCERTS

(Continued from the preceding page)

composition; the artists gave it a sensitive, technically expert reading. Arnold Bax' charming Moy Mell and Paul Bowles' Sonata were other works which contributed to the emphasis on contemporary music. The latter sounded quite experimental and not entirely convincing in its exploitation of extreme dissonances. Pirani's Gavotte and Mozart's Sonata in D major were played with a nice sense of style, except for occasional passages in the Sonata which became heavy and rather labored. G. B.

Little Orchestra Society, Thomas Scherman conductor, Feb. 20, E.—The highlight was the first New York performance of Norman Dello Joio's Clarinet Concerto written for and played by Artie Shaw. The composition reveals a further development of Dello Joio's recent style, with a marked triumph of melody. In two movements, orchestrated with greatest delicacy and sense of tonal balance, the concerto treats thematic material of rare charm with finesse, and shows a superb technical knowledge of the solo instrument. Following a pastoral and singing adagio, the second part, Theme and Variations, provides bright, contrasting colors of surprising variety.

The concert opened with Haydn's Symphony in D major (1784), followed by the world premiere of Nicolai Berezowsky's Sextet Concerto for Strings, op. 26, a revision of his earlier String Sextet. Mr. Berezowsky knows his trade, but the musical material is spread thinly, not avoiding a certain monotony. Richard Strauss' orchestral suite from Le Bourgeois Gentilhomme again enchanted an audience with its witty and capricious humor. H. W. L.

Ralph Pierce, Feb. 22, A.—A rare musical perception, fine poetic feeling, and first-rate intelligence combined to make Mr. Pierce's piano recital a remarkably satisfying experience. At a time when there are many excellent pianists in a technical sense, it is refreshing to hear such a uniquely musical performance. Everything the artist played gave evidence of his excellent grasp of ideas, as did the beautifully disciplined and sensitive way in which the rise and fall of the musical speech were projected. Bach's Prelude and fugue in E flat minor (Well-tempered Clavier, Vol. 1), two Scarlatti Sonatas, and Beethoven's highly taxing and recondite "Hammerklavier" Sonata made up the first half, the last composition creditably achieved.

The second half was devoted largely to modern scores. These included Schoenberg's Six Little Piano Pieces, and the premiere of Vincent Persichetti's Four Poems for Piano and Variations for an Album. These are very contrapuntal in style and contain a moderate amount of melodic and harmonic expressiveness, although they often seem redundant and lacking in contrast. A brilliant and interpretatively fresh performance of Chopin's Ballade in G minor brought to a climax the audience's growing enthusiasm. G. B.

The New Music Quartet, Feb. 24, E.—This quartet, composed of Broadus Earle, Matthew Raimondi, Walter Trampler and Claus Adam, with Julius Baker, flutist, appeared in a Debut and Encore concert which was one of the distinguished events of the season. With Juliette Arnold at the piano, Mr. Baker played the first New York performance of Ibert's Concerto for Flute with enchanting tone and superb musicianship. With the quartet he performed Gluck's Dance of the Blessed Spirits from Orfeo and Mozart's Quartet for Flute and Strings (K. 285). The foursome also gave Mozart's D major string quartet (K. 499) with finesse and delicacy.

The highlight of its musical contributions was the reading of Alban Berg's Quartet in two movements, op. 3 (1910), one of the composer's most refined, colorful and entrancing pieces. In the masterly interpretation of the New Music Quartet, it became a moving tribute to the memory of one of the greatest composers of our time. H. W. L.

Tycha Turlitaki, N. Y. debut, Feb. 26, A.—The dramatic soprano from Greece sang arias by Gluck, Mozart and Verdi, and interpreted Schubert and Wolf lieder, as well as French, Russian and Greek songs. Her evident experience in opera and concert in Europe showed to advantage in matters of poise, stage personality and interpretation, and she evidenced a sense of style and balance in phrasing and text delivery. Vocally, she was not on this occasion in her best voice, possibly because of the bad weather fluctuations which have recently worked some havoc among vocalists. As an understanding, routined musician, Mme. Turlitaki deserved favorable comment. Frederick Fall was at the piano. M. C.

New Friends of Music, Feb. 26, 5:30 p.m.—The New Friends closed their 14th season with an exemplary and beautiful concert, in which the Budapest Quartet, Messrs. Roisman, Gorodetzky, violins; Kroyt, viola; Schneider, cello, played Brahms' String Quintet in F major with Milton Katims taking over the additional part and Mozart's String Quintet in G minor (K. 516) and on its own gave Mozart's Quartet in A major (K. 464).

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The audience tendered an ovation to the excellent artists. As announced elsewhere in this issue, the 15th season (1950-51) will be devoted to works by Schubert, Haydn, Bach and contemporary composers, with an array of distinguished ensembles and soloists again as participants. H. W. L.

Helen Airoff, Feb. 26, E.—The violinist, assisted sensitively by Arpad Sandor at the piano, opened her concert with Brahms' Sonata in G major. Her initial lack of self-assurance was less noticeable in the following work, Bach's G minor Sonata for violin alone, in which she showed a laudable conception of the stylistic and musical requirements. After intermission came Chausson's Poème, in which a certain restraint in projection hampered the effectiveness of her interpretation to some degree.

With the composer at the piano, Georges Enesco's Sonata No. 3 in A minor closed the program. The work with its rhapsodic character and folklore coloring, had great success and gave Miss Airoff opportunity to do her best playing. Soloist and composer were heartily acclaimed. H. W. L.

Bernard Greenhouse, Feb. 27, E.—Presenting a first performance of Elliott Carter's Sonata for Cello and Piano, the American cellist with the capable assistance of Anthony Makas at the piano, gave a well-balanced list before a sizable and appreciative audience. Modern and *sans* great ear appeal to the average listener, the Carter opus teems with complex chromatic passages that make rigid demands on performers. It is expertly scored and structurally solid; the four movements—*moderato espressivo, vivace leggiero, adagio, allegro*—run about twenty-one minutes. The composer bowed to warm applause after soloist and accompanist rose to virtuoso heights of teamwork in negotiating the difficult score. Mr. Greenhouse, possessor of an unforced, smooth, mellow tone and the art of graceful bowing, was also heard to advantage in finished readings of an Adagio and Allegro, by Boccherini; Suite IV in E flat major (for cello alone), J. S. Bach; Fantasie-Stücke, op. 73, of Schumann, transcribed by Diran Alexanian, and the Polonaise Brillante op. 3, of Chopin, to which encores were added. H. I. B.

Mary Simmons, N. Y. debut, March 2, E.—Outstanding vocal and dramatic talent was evident in this recital. Miss Simmons' singing improved technically as the evening went on, and she became increasingly convincing in communicating an expressive quality that is distinctly her own. In addition, she displayed admirable versatility in meeting successfully the demands of an unusually challenging program which included a Mozart concert aria, groups of songs by Schubert, Mendelssohn, and Hugo Wolf, as well as others by Hindemith, Chanler, Rathaus, Ravel, and Bizet. Of these, Miss Simmons seemed at her best in the German and French compositions. G. B.

Sylvia Muehling, March 3, E.—A pianist with distinguished technical equipment, sensitivity and tonal variety, Miss Muehling brought enjoyment to her hearers. She played Bach numbers—two Organ Preludes, the Partita in B flat major, the Prelude and Fugue in D sharp minor and the E minor Toccata—with clarity and warmth. Emotional significance, even though limited, was carefully worked out in the Rachmaninoff and Liapounoff works. A first performance of three of William Bergsma's Tangents brought music vibrantly rhythmic; the selections were Prologue, The First Prophecy, The Second Prophecy, inspired by thematic ideas drawn from Biblical sources. M. C.

London String Quartet, March 4, A.—Hugo Wolf's Italian Serenade opened this delightful afternoon of chamber music. Ernst Toch's Quartet, op. 70 (first N. Y. performance) was the center of interest—a pleasant and well-knit work in strictly tonal structure, with clear, neo-classic leanings and substantial thematic substances. The third movement, Pensive Serenade, is an amusing and witty section, in which a touch of romanticism infuses the melodies despite the use of contemporary dissonance. The final work was Mozart's Clarinet Quintet, played with the expert assistance of Reginald Kell, a performance smooth, efficient and musicianly throughout, the clarinet part well executed. F. A. K.

Winifred Cecil, March 5, A.—Winifred Cecil was heard in her second recital of the season, programming lieder of Schubert, Schumann, Strauss and Wolf; two arias from Cilea's Adriana Lecouvreur and an excellent English group, of which an outstanding number was Celius Dougherty's lovely song Music (first performance, dedicated to the soprano). Superlative enunciation and tonal clarity were marked throughout the afternoon. Some songs did not seem the best choice for the singer, but her artistry was always marked. Gibner King was at the piano. M. C.

Madeline Moore Heard

Madeline Moore, soprano, one of Louise Jenkins' Young Artists Group, has been soloist with the Equitable Life Choral Society, Town Hall; at the Equitable Life National Convention in Atlantic City; and in numerous private musicales. On May 5, Miss Moore will sing with the Louise Jenkins Young Artists Group at the Park Avenue Christian Church sponsored by the church's Business and Professional Club. Others to appear are Sylvia Singer, Mildred Davis, Maureen O'Brien, Evelyn Downey. (Photo—Apeda.)

TIMES HALL

Gunnar Hahn, N. Y. debut, Feb. 21, E.—The Swedish pianist made a favorable impression in a program of unfamiliar modern works by his countrymen, pieces by the Norwegian composer Harald Saeverud, and Franck's Prelude, Choral and Fugue. First New York hearings were Mr. Hahn's own Suite Gothique, based on 18th Century Swedish tunes pleasant to the ear but lacking in depth and originality, and Erland von Koch's Sonatina, op. 41 (1948). While not convincingly original either tonally or in design, the latter work afforded the pianist opportunity to exhibit prowess, facile technic and regard for the

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NEW YORK CONCERTS

(Continued from the preceding page)

intent of the modern Swedish composer. Mr. Hahn prefaced each item with remarks about the composers and their scores which introduced a friendly air of informality into the evening. Other works expertly played were Prelude in C sharp minor, Ture Rangström; Sketches from the Archipelago, Nils Björkander; Nordic Dithyramb, Emil Sjögren; Rondo Amoroso, op. 14, No. 7, and Canto rivoltoso , op. 22, No. 5, Harald Saeverud. An appreciative audience asked for encores. H. I. B.

Ruth Ferry, Feb. 22, E.—Miss Ferry, well known through her Federation of Music Clubs activities and through her radio program from Connecticut, was heard in a lengthy song list composed of good but often sung airs—Italian classics, Purcell and Bach, Schubert and Brahms lieder, works of Strauss and Marx. Other numbers included songs by Hahn, Franck and Fauré, with an English group by Hageman, Carpenter, Naginski and Quilter. Miss Ferry, listed as a contralto, disclosed a voice of pleasant quality and delivered her selections with poise and assurance. Arpad Sandor was the excellent accompanist. M. C.

Robert Goss, Feb. 23, E.—The young baritone recently heard with the Lemonade Opera and in the premiere of the Barrier, gave a recital deserving high commendation. The personable singer had the courage and conviction to devote his entire program to American songs, providing an instructive and delightful list for his enthusiastic hearers. Commencing with Francis Hopkinson's songs of the 18th century, he followed these with Dello Joio's There Is a Lady Sweet and Kind; To Egidus and Death in a Wheatfield, by Jan Meyerowitz, and Naginski's Richard Cory. Lyric and dramatic numbers which displayed Mr. Goss' voice at its best were Heavenly Grass, by Paul Bowles, Between Two Hills, by Richard Rhodes, and Let Night Come, by Dai-Keong Lee. American opera was represented by excerpts from the works of Douglas Moore and Gian-Carlo Menotti, and Spirituals and folk tunes were from the collection of John Jacob Niles. The final group included art songs by Virgil Thomson, Gail Kubik, Charles E. Ives and William Schuman. The delivery and artistry of the baritone were notable. He should be credited also for splendid enunciation, musicianship and generally excellent tonal quality. Jan Meyerowitz was the accompanist M. C.

Chamber Music of Our Time, Feb. 24, E.—This was the third and last concert in the series by Twentieth Century Concerts, Inc. Soloists were William Masselos and Dorothy Parrish, pianists, and David Soyer, cellist, with the Five Wind Ensemble. The latter opened the program with John Verrall's Serenade for Five Instruments. Miss Parrish played excerpts from Bartok's Mikrokosmos. Mr. Soyer, supported by Harriet Salerno at the piano, offered Martinu's Second Sonata for this combination, and the closing number was the first performance of Ben Weber's Concerto for piano solo, cello obbligato and wind instruments. The last-named score, written especially for these concerts, is couched in twelve-tone idiom, and on first hearing offers some problems to hearers. The audience listened with attention, and applauded the composer when he rose to bow. D. B.

Gracita Faulkner, Feb. 26, A.—The soprano's moderate-sized voice, despite hints of tremolo, usually sounded charming in a program containing many lighter works. Among the foreign language selections, Huë's L'Ane Blanc, Falla's Seguidille and Obradors' Dos Cantares Populares received especially effective and delicate interpretations. On the few occasions when she attempted intensity, notably in the Mirror Scene from Massenet's Thais, top tones became shrill and florid passages flat. Four Mozart airs were also included. Traces of sentimentality were generally confined to the final groups in English where they could be pleasantly assimilated, as in Peel's Loveliest of Trees and in Chanler's fluent if sophisticated numbers, Sleep and Wind. There were also some Negro spirituals. Edna Sheppard was the accompanist. E. B.

Juilliard String Quartet, Feb. 27, E.—The fourth concert of the series by the Juilliard Quartet included the Quartet, op. 18, No. 1, of Beethoven; the Fourth Quartet of Schoenberg (his opus 37, written in 1936) and the Beethoven op. 59, No 3. As in previous concerts, technical difficulties were made light of by the brilliant young group. In the Beethoven works, precision, acute attack and accuracy in execution were to the fore. Their traversal of the original patterns of the modern work by Schoenberg—with its uniquely poignant, dissonant idiom—was also an unusual and valuable experience. The group is composed of Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola; and Arthur Winograd, cello. M. C.

Barbara Malotte, N. Y. debut, Feb. 28, E.—The soprano presented arias by Bach, Grétry, and Mozart; lieder by Strauss and Marx, songs by Ravel and Delibes, and a group in English. Possessing a voice considerably above the average, she makes accurate and musicianly use of it. Her dynamic contrasts in the Alleluia from Mozart's Exsultate, Jubilate were only occasionally overstressed, with lightness and elegance the rule elsewhere in this work. The artist's ability to phrase naturally, expressively, and in unforced tones made the German group highly appealing, and the wordless Habanera and the delicious Nicolette of Ravel demonstrated these qualities at near perfection. Of the group in English, Thomson's delightful setting of Gertrude Stein's Preciosilla was beautifully done. Miss Malotte was excellently assisted by Samuel Baron, who provided the flute obbligatos in the Bach, Grétry, and Mozart works, and John La Montaine at the piano. E. S. B.

The Bennington Ensemble, March 1, E.—Gunnar Schonbeck, clarinet, Orrea

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Pernel, violin, George Finckel, cello, and Lionel Nowak, pianist, presented a gratifying program of contemporary chamber music—Hindemith's Clarinet Quartet, Bartok's Sonata No. 1 for violin and piano, and the N. Y. premiere of Mr. Nowak's Sonata for cello and piano. The last work, written in 1949, disclosed an excellent talent for composition. It is rather Hindemithian in style, contains fine lyrical writing, and a dramatic use of dissonance, and reveals a quite highly disciplined technique. All the compositions were well played, but Miss Pernel and Mr. Nowak deserve special praise for the unity and convincing sweep with which the extremely difficult Bartok Sonata was played. G. B.

Jean MacLeod, N. Y. debut, March 5, A.—Endowed with a contralto voice of warmth, persuasive appeal, excellent timbre and ample volume, plus a charming personality, Miss MacLeod was heard by an appreciative audience in a novel recital of Scottish and Hebridean songs. These were sung with artistic finish and good interpretative effect, heightened by a captivating Gaelic "burr." Hers is a genuine contralto (not a mezzo-soprano) of an order seldom heard currently in recital halls. The listed numbers were too numerous to discuss in detail, but a few worthy of mention were John MacDonald's impressive opening Invocation; John Matheson's Biblical Paraphrase XVIII—Isaiah II, 4 and 6; folk tunes arranged by Marjory Kennedy-Fraser including Sail Hoisting Chanty, The Christ-Child's Lullaby, A Churning Lilt, The Vision of Deirdre, and Heart O' Fire-Love. The familiar Scots Wha Hae, The Skye Boat Song and Charlie Is My Darling were delightfully done. Leila Preston Watson was at the piano.

H. I. B.

League Gives Choral Concert

At McMillin Academic Theatre, the League of Composers on Feb. 24, offered a concert of contemporary opera excerpts and choral works. The Collegiate Chorale, William Johnson conductor, presented excerpts from Honegger's Antigone, with Shirlee Emmons, Adam Knieste, Warren Galjour as soloists, and Louise Talma and Gersin Yession at two pianos. The program also included a work for two pianos and chorus, Theodore Chanler's The Second Joyful Mystery; the secular cantata, Billy Budd, by William Flanagan, and excerpts from Norman Dello Joio's opera, The Triumph of Joan (libretto by Joseph Machlis) with Ines Manier as Joan and Hubert Norwill as the Dauphin. Mr. Dello Joio was at the piano for this performance. His opera will be produced at Sarah Lawrence College this spring.

Nikolaidi for Washington Debut

Elena Nikolaidi, Greek contralto, makes her first Washington appearance in Constitution Hall on April 3 under the patronage of the Ambassador of Greece and Mme. Dendramis. Entire proceeds go to the scholarship fund of Athens College in Greece, founded 25 years ago by Greeks and Americans.

McArthur for Harrisburg Symphony

Edwin McArthur, musical director of the St. Louis Municipal Opera, has been appointed conductor of the Harrisburg (Pa.) Symphony for 1950-51. This summer Mr. McArthur returns for his sixth consecutive year to St. Louis.

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IN THE MAILBAG

The Opera and Its Libretto

To the Musical Courier:

A wag once defined a portrait as "a picture which has something wrong with the mouth." A new definition of opera also has been gradually evolving to the effect that "an opera is a musical work in which something is wrong with the libretto."

Marc Blitzstein's Regina has recently been treated to a shower of criticism on the basis that this opera was better as a play than as an opera. I can name a half-dozen recently produced operas including Otto Luening's Evangeline, Douglas Moore's White Wings, Virgil Thomson's Mother of Us All and my own Princess and the Vagabond in which the work was criticized for just the opposite reasons—the book did not help the music.

In my opinion, both of these viewpoints are unjustifiable. Blitzstein did not set out to make a fine play better by setting it to music. He wanted to write an opera and thought that Lillian Hellman's Little Foxes would make a good operatic subject. I happen to be one who did not see the original play. The impact on me was direct—I found Regina to be an absorbing musical work.

The recent awakening of American composers to the possibilities of opera indicates that in due time there will be great American opera here. I question whether the constant harping on the libretto is either justifiable or constructive. . . .

Let us not "help" American opera by expecting more from it than we expect from European opera. ISADORE FREED.

The First Oktavian

Glasgow, Scotland

To the Editor:

I have just read your interesting review of the Rosenkavalier production in New York. [The production referred to is that of the opening night of the Metropolitan Opera, Nov. 21.—Ed.] May I point out that Mme. Gutheil-Schroder was not the original Oktavian? I have a copy of the cast of the first performance before me as I write, and this shows that the first exponent of the part was Eva von der Osten.

Yours faithfully,
D. C. PARKER.

De Reszke Change from Baritone to Tenor

To the Musical Courier:

I had my first singing lessons with Jean de Reszke in Warsaw where both of us were born. In Milan, where I also studied singing, I used to attend examinations which Dr. Labus, the laryngologist, made of singers . . . He told me the following story, which de Reszke later confirmed when I met him in Warsaw:

When de Reszke was a young singing-student he came to consult Dr. Labus about his vocal condition. The doctor found that his vocal cords were conspicuously tired and strained when functioning. De Reszke sang for him an aria from Rigoletto. This expert in voices told the baritone that his was well placed and that he sang correctly. The tiredness and the strain of the vocal cords resulted, in his opinion, from the young student's not singing in the right tessitura. He advised de Reszke to rest for two weeks and not to sing a note, to change afterwards to a higher tessitura, the tenor register. This was advisable because his vocal cords were a border case, rather short, while those of baritones are long.

Some weeks later de Reszke returned to Dr. Labus, and the success of the change was sensational. The vocal cords functioned faultlessly; without any difficulty, he could reach the highest notes. That is how de Reszke became a tenor.

PROF. JACQUES STUECKGOLD.

Maud-Key Shelton in Aida

Maud-Key Shelton, soprano, who became a resident of Baltimore, Md., six months ago, will sing the lead in Aida for the Baltimore Civic Opera of that city on April 28 at the Maryland Casualty Auditorium. During the March of Dimes campaign, she was frequently heard over local radio stations. On Feb. 24, Miss Shelton sang in Washington at a reception and dance for Vice President and Mrs. Alben Barkley at the Shoreham Hotel.

MAUD-KEY SHELTON
(Photo—Kenneth M. Brooks Studios)

The singer was born in Kentucky, attended the University of Colorado, and studied singing in New York and later in Europe, where she worked with Heinrich Knote and (in dramatics) under Emmy Kruger. She appeared in concert in Munich, Zurich and Vienna, and, returning to this country, as soloist with orchestras and over national networks. She was one of the principals of the Chicago Civic Opera; sang with the San Carlo Opera; twice appeared on the Grant Park concert series in Chicago, was the only woman soloist in a cast of 5,000 in the Epoch of a Nation at Soldier's Field, Chicago, and when Chicago celebrated its Seventy-five Years of Progress in lake travel, she was chosen Miss Lake Queen.

Miss Shelton is the wife of William Pennell Rock, director of the New Plant Location Bureau of Baltimore's Association of Commerce.

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NEWS IN BRIEF

Robert Casadesus will again be soloist at the Edinburgh Festival this summer, appearing with the Orchestre Nationale de Paris on Aug. 28.

Eleazar de Carvalho will conduct in New York for the first time on March 30, leading a chamber orchestra at Town Hall in the world premiere of a new Concerto by Quincy Porter, with Aldo Taristo, Brazilian cellist, as soloist.

Gerhard Schroth has been reappointed as conductor of the St. Louis Philharmonic for 1950-51, according to announcement by the orchestra's board of directors.

Avis Bliven Charbonnel was heard in a piano program on Feb. 13 at the Plantations Club Auditorium, Providence, R. I. On April 6 Mme. Charbonnel will lecture at the Providence Art Club on Modern Trends in Music, and, on May 24, at the Historical Society of Rhode Island on Early and Late Rhode Island Pianoforte Music. Both lectures will be illustrated at the piano.

Adelaide Van Wey, contralto, will be guest artist on April 4 in a concert sponsored by the National Capital Sesquicentennial Commission and honoring Miss Van Wey's native state, North Carolina. The Governor and other dignitaries will attend; the program will be broadcast over 52 stations.

The Trapp Family Singers, at the conclusion of a U.S. season of 112 concerts, will fly to Puerto Rico on April 10 to begin a Caribbean and South American tour of more than 50 appearances.

Eva de Luca, soprano, recently returned from six months of opera engagements in Italy, will interrupt her current American tour for two weeks the end of March to fly back to Naples to sing Liu in Turandot at the Teatro San Carlo.

Verdi's Requiem was performed on Feb. 19 by the Choir of the Park Avenue Christian Church under the direction of Solon Alberti.

Carl Bamberger, director of the Spring Music Festival in Columbia, S. C., will conduct a regional premiere of Bach's St. Matthew Passion among the events this season, Bruckner's Seventh Symphony, and the world premiere of Jan Meyerowitz's symphonic poem Remembrance of a Former Life.

Alfredo Antonini was guest conductor with the Toronto Symphony on Feb. 21 and 24.

Richard Ellsasser, concert organist, has completed a 10,000 mile concert itinerary of the United States and Canada. During late April and early May, Mr. Elsasser will make another transcontinental tour, and a third is to be announced for later in the year.

Alfred Stobbi-Stohner, pianist, accompanist and coach, gave a recital in Providence, R. I., and later appeared in joint concert with Michael O'Duffy at Hunter College. Mr. Stobbi-Stohner appears each Tuesday on television, PIX, on the Irish Hour, in charge of voice auditions.

The European singing mime, Chaja Goldstein, will return to the YM and YWHA auditorium for her second recital there on March 11. Her recent Times Hall debut was a sell-out.

Marienka Michna played Daniel Gregory Mason piano pieces over WNYC on Feb. 21.

Songs by Grace Leadenham Austin were sung by Emily Roosevelt on Feb. 17 at a musicale presented by the Composers' Group of the Palm Beach Quills, Palm Beach, Fla.

The Oakland (Calif.) Symphony Orchestra, Orley See, conductor, played Horace Johnson's Imagery on March 14. This was the 102nd performance of the work, and its 11th on the Pacific Coast.

Alfred Hopkins and Herta Sperber will give a Hugo Wolf recital on April 17 at Carnegie Recital Hall.

The New York premiere of Bela Bartok's posthumous Viola Concerto was given by William Primrose and the NBC Symphony Orchestra, conducted by Ernest Ansermet, on Feb. 11.

Hortense Love, soprano, is giving three recitals on April 10, 17 and 24 at Kimball Hall, Chicago. Her programs are taken from four centuries of vocal music. Miss Love was soloist with the Baltimore Symphony on March 17.

Helen Le Claire, contralto, gave concerts in Pottsville and Mahanoy City, Pa., on March 1 and 2. March 9 she was guest artist with the Troy (N. Y.) Vocals (male chorus).

Maro Ajemian performed Sonatas and Interludes of John Cage for the "prepared piano" on March 7 at Carnegie Recital Hall.

A piano-lecture-recital was given by Charles Haubiel on Feb. 27 at the National Bible Institute. Several Haubiel compositions were included, among them Metamorphoses and O You Forty-eight States.

Bach Choir to Give 2 Series

The Bach Choir of Bethlehem, Pa., has announced that its festival will again be held on successive weekends—May 19 and 20 and May 26 and 27. The program includes the Christmas Oratorio, the Magnificat, and the Mass in B minor.

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MUSICAL JOTTINGS

The 90th birthday of **Gustave Charpentier** was celebrated in Paris at the Opéra-Comique with a gala performance of his Louise, the venerable composer conducting the final scene. . . .

A civil anti-trust suit has been brought by **Edwin H. Morris & Co.,** independent music publisher, in Federal Court for $1,710,000 against five motion picture companies and 14 popular music publishing concerns, alleging "a conspiracy to restrain interstate commerce in the music publishing business." . . . **Judge Curtis Bok,** vice-president, accepted from **Mayor Samuel** of Philadelphia a plaque presented on behalf of that city to the **Curtis Institute of Music** for "furthering musical culture in America and offering an opportunity to the musical youth of the world." . . . **George Bernard Shaw** has written a letter to the Duodecimal Society of America praising the twelve-count system of musical notation proposed by **Velizar Godjevatz,** as "enormously more readable, writable, logical, graphic, and labor-saving than any I can remember." . . .

The newly founded Associate Board of the N. Y. Philharmonic-Symphony Society gave a dinner on March 7 for **Arthur Judson** and **Bruno Zirato,** co-managers of the orchestra, at which two artist members of the committee, pianists **Richmond Gale** and **Ralph Sheldon,** played for the guests. . . .

Toscanini received an invitation from the Nice City Council to conduct works of **Verdi** and **Berlioz** at a music festival in that city in June, at which time orchestras from Switzerland, Belgium and France will contribute music of **Bach** and **Beethoven** as well. . . . A new Concerto in D minor for Piano and Cello has been composed by **Serge Prokofieff** and had its first hearing at the Moscow Conservatory on March 1. . . . **Marjorie Lawrence,** soprano, and **Mario Braggioti,** pianist, were heard in a benefit "hour of music" at the St. Regis Hotel in aid of the building fund of Memorial Hospital. . . . The **U. S. Marine Band** will play at the 175th anniversary celebration of the battle of Lexington in that Massachusetts city on April 16. . . . **Bizet's** Carmen was recently sung at Seoul, Korea, in the language of that country, conducted by **Lim Wonsik,** who studied at Tanglewood and the Juilliard School. . . . **Paul Hindemith** led the first performance of his Sinfonietta in E with the Louisville Philharmonic, which commissioned the work. . . .

A contribution of $1,000 by 20 friends of the late **Dr. Hans Kindler,** who was a keen admirer of **Pablo Casals,** has been sent to help defray the expenses of the Bach Festival at Prades, Southern France, June 1 to 20, in which that cellist will participate. . . . The University of Wisconsin is sponsoring five all-**Schoenberg** concerts, in which the **Pro Arte Quartet,** ensemble-in-residence at that school, is participating under the direction of **Rudolf Kolisch.** . . .

N. Y. Supreme Court Justice **Felix C. Benvenga** denied motion for a temporary injunction to impound funds of the New Friends of Music, in a suit brought by **Hortense Monath,** pianist; and it was announced by **Ira A. Hirshmann,** president, that the program of that society "will go forward without delay and continue to provide the music service that the institution has contributed for the past 14 years." . . . A short work based on **Dorothy Parker's** story, A Telephone Call, has been composed by **Ralph Berkowitz.** . . . **George London,** American bass-baritone, who sang leading roles with the Vienna State Opera this season, has returned to the U.S., as has **Richard Korn,** conductor, who recently led orchestras in Britain. . . .

Lawrence Tibbett made the English translation of Traviata given over CBS-TV on March 12, with Mr. Tibbett as the Elder Germont. . . . **Elisabeth Schumann** interrupts her European fall tour to serve as a judge for the Geneva International Competition. . . . **Lucy Kelston,** American soprano, and **Beniamino Gigli** will sing in the Verdi Requiem in Rome on April 30. . . . **Eleazar de Carvalho** is to conduct three performances at the Lewisohn Stadium in N. Y. on June 26, 27 and 29. . . . **Eleanor Knapp** sings Amneris in Aida with the Philadelphia La Scala Opera Company on March 15, having as her guests six wounded veterans from the Fifth Marine Division. . . .

Sigmund Romberg celebrates his 40th year in professional music life with a gala concert at Carnegie Hall, March 17. . . . **Eva de Luca,** lyric soprano, who recently returned from an opera season in Italy, was married to **Alfred Landi** on March 4. . . .

Burl Ives, after concluding his engagement at the Persian Room of the Hotel Plaza, New York, left on a several months' concert tour. . . .

A benefit for the Boys' Republic of Italy was held in Hunter College auditorium on March 12, under the patronage of the Italian Ambassador and Signora Tarchiani; artists announced to take part included **Salvatore Baccaloni, Giuseppe Bamboschek, Winifred Cecil, Pietro Cimara, John Corigliano, Cloe Elmo, Vera Franceschi, William Horne, Giovanni Martinelli, Herva Nelli, Claudia Pinza, Marie Powers, and Alexander Sved.** . . .

Mary Toye recently retired after many years spent as secretary in the office of **Fortune Gallo,** impresario of the San Carlo Opera Company, and best wishes of many friends go with her. . . .

Alfred Wallenstein, conductor of the Los Angeles Philharmonic Orchestra, will present a Mozart Festival in 1951 and 1952, to include the first public performance in America of all the 26 piano concerti, played by **Rudolf Serkin.** . . . **Nell Tangeman,** American mezzo-soprano, will be soloist with the Rome Santa Cecilia Orchestra in **Mahler's** "Resurrection" Symphony under the baton of **Leonard Bernstein,** on Easter Sunday; and in mid-May will sing in that composer's Lied von der Erde with the Israel Philharmonic under the same leader. . . .

Manager **Jack Adams** flew to Europe on March 4 for a five weeks trip, and will visit Rome, Milan, Vienna, Amsterdam, Stockholm, Paris and London. . . .

Artur Rodzinski is in Havana, conducting the Havana Symphony Orchestra for three pairs of concerts in six weeks.

While **John Carter,** tenor, was on a concert tour of the Far West with his accompanist, his car was snowed in at Stevens Pass, near Salem, Ore., and after waiting (8) hours there, the State Police finally rescued them. . . .

Helen Traubel's first literary effort —a mystery story called The Ptomaine Canary— is being serialized by the AP, first installment appearing on March 13. . . .

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NEW PUBLICATIONS IN REVIEW

Books: The Well Tempered String Quartet, by Bruno Aulich and Ernst Heimeran (Novello & Co., Ltd.). This is a revision of a book originally written in German in 1936 and first translated into English by D. Millar Craig in 1938. It is an often charmingly written account of the trials and tribulations of amateur string players who get together to form a quartet. The first few chapters deal, with much humor, with the formation of such groups, what generally happens during an evening of amateur chamber music, and hints about practice. Most of the book, though, deals with chamber music repertoire, from A (Abert) to W (Wyk, Arnold van). If the preponderance of British composers causes any astonishment, it might well be pointed out that the translator is English and he has added suggestions of his own, duly marked.

You—In Personality, Acting and Public Speaking, by Betty Cashman, is a boxed series of 19 individually bound small books, issued by Pama Press, New York ($7.50). The author is a well-known dramatic teacher and coach, and the series provides what she considers an outline or summary of the fundamentals of acting and public speaking. There are separate sections on stage, screen, radio and television requirements, and the differences in technique for the various fields; considerations of personality, speech and voice, vocal coloring, body flexibility; a history of the stage in brief; actual scenes to be enacted in the different media (for the drama, excerpts from Shakespeare, Molière, Ibsen, Chekhov and O'Neill).

Piano Solo: Music for Piano, by Irving Fine (G. Schirmer, Inc., $2). This set, composed in 1947, consists of a Prelude, Waltz-Gavotte, Variations and Interlude-Finale. It is a melodious, thoughtful work, expertly laid out for the solo instrument, and not too difficult of execution. Fine uses decidedly modern harmonies, at times, but the general impression given by the music is one of honest and lyric romanticism. There are several really imaginative touches to the writing, and a variety of mood.

For Two Pianos: Prelude et Fugue en Ut, by Jean-Louis Martinet (Heugel; Mercury Music Corp.). Although this title specifies C major, the tonality of this work is a little vague, and there are polytonal flirtations. It is a strong piece of music, though, opening with a percussive-sounding Prelude where the second piano beats out a relentless chordal refrain for the first few pages. The fugue has a long subject, and a powerful one. Martinet skilfully develops it, interspersing a cadenza at one point, and working up to a whirlwind finish. The writing for piano is not easy. Concert two-piano teams might consider adding this rewarding work to their repertoire.

For Voice: With Morning's First Glow, op. 73, No. 2, by Serge Prokofieff (Leeds Music Corp., 60c). Prokofieff has based his text on Pushkin, and an English version has been supplied by Ephim G. Fogel. Both Russian and English are given in this edition. The music, for medium voice, is in Prokofieff's easy, flowing style, and there are quite a few of the idiomatic harmonic touches that so distinguish his writing. The text concerns a shepherd maid going to market, and what befell her on the way. Prokofieff composed this song in 1916—Oct 5, to be exact.

A-Sailin', O!, by Lily Strickland (Galaxy Music Corp., 50c). As the title implies, A-Sailin', O!, is a nautical song. It is for medium or low voice, lasts about four minutes (if one takes the repeat and the second stanza), and is built mostly on diatonic chords A fairly lusty voice is needed. The text concerns itself with a longing to "feel the salt air, A' blowin' from the sea, An' go back to my rovin' With sailors aay an' free."

Three Songs, by Frederick Jacobi (Boosey & Hawkes, 75c). Jacobi set three poems by Philip Freneau, the American poet of Revolutionary War days. These are named On the Sleep of Plants, Elegy and Ode to Freedom. Using simple progressions and modulations, with some Handelian flourishes in the Ode to Freedom, the composer has suggested an approximation of the period. The songs are for medium high voice.

For Women's Voices: Four Russian Feasant Songs, by Stravinsky (Edward B. Marks Music Corp., 25c). A difficult a cappella setting with a piano reduction by Felix Greissle for rehearsal use. It is No. 27 in the Arthur Jordan Choral Series and is also available for TTBB. Performing time is 4 minutes. Canto de Cuna (Cradle Song), by Pedro San Juan; I Sought Him, by Herman Berlinski (Mercury Music Corp., 25c and 35c). The first mentioned has a piano part for rehearsal only, and English lyrics are also furnished by the composer. The Berlinski is based on a text from the Song of Solomon, calls for a soprano solo, and can be accompanied by either a harp or piano.

For Men's Voices: O Softly Singing Lute, by Felix Borowski (J. Fischer & Bro., 15c). An a cappella setting to an anonymous 17th-century verse. Seventeen National and Traditional Songs, arranged by Peter F. Johnston (Novello). Published in England, these songs have been arranged for unaccompanied choruses of limited vocal range. The Defense of Corinth, by Elliott Carter (Merrymount Music Press, 75c). This is an extended work in the contemporary idiom scored for TTBB, speaker, and piano four-hands.

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DOWN PUBLISHER'S ROW

Premieres: The second program in the Publisher-Artists series at the Carl Fischer Concert Hall was presented by the Associated Music Publishers on Feb. 27. A world premiere of Bohuslav Martinu's Madrigals and Five Stanzas for violin and piano was heard, as well as first New York performances of Karol Rathaus' Three English Songs. Gardner Read's Fantasy for viola and piano and Toch's Sonata for Violin and Piano. Artists who participated were Frances Paige, soprano; Helen Janov, violin; Alix Young Maruchess, viola; Milton Kaye, Blanche Winogron and Stanley Lock, piano. . . . Hindemith conducted the Louisville Orchestra in the first performance of his Sonfonietta in E on March 1 and 2. . . . When Vladimir Golschmann and the St. Louis Symphony Orchestra appeared at Lehigh University on March 10 the first performance of Henry Barraud's Nocturne, a piece written especially for the University, was given. . . . The premiere of Castelnuovo-Tedesco's Six Canons (op. 142) were played by Marino Nardelli at his March 7 Carnegie Hall recital. . . . Britons will be hearing the new version of Hindemith's Das Marienleben when Jennie Tourel sings it at the Edinburgh Festival on Aug. 31. . . . On March 8 the Canton Symphony Orchestra played the first performance of Paul Schwartz's Overture to a Shakespeare Comedy. . . . Also on March 8 Harl McDonald conducted the Philadelphia Orchestra, of which he is the manager, in the first performance of his newest work, Little Symphony (On Familiar Tunes), at the Youth Concert.

Contest Winners: Leon Stein, 39-year-old composer, who is teaching at the DePaul University, won the $750 American Composers' Commission Award contest. Runner-up was Herbert Inch. . . . Dr. Fabien Sevitzky, chairman of the National Federation of Music Clubs composition contest for a work in a religious or patriotic vein, announced that Earl George, 25-year-old Minneapolis composer, has been awarded the $500 prize for his Missa Brevis, a requiem for mixed chorus, two soloists and orchestra. Mr. George won the Gershwin prize in 1946, and was given a commission by the Koussevitzky Foundation. Those receiving honorable mention were Ulysses Kay, Louise Talma, and Richard K. Winslow. Judges were Dr. Howard Hanson, Roy Harris, Arthur Shepherd and David Van Vactor.

Symposium: Contemporary American and Alabama composers will be featured at a three-day symposium of the Alabama Composers League and orchestral Forum to be held at the University of Alabama, March 31 through April 2. Two guests, Roy Harris and Weldon Hart, will conduct their works with the Alabama Symphony Orchestra and will lead a discussion on folksong as an influence on the American composer. An orchestral and string forum for teachers and students will be held.

R. K.

Instrumental

BACH: The Well Tempered Clavier, Book I, Nos. 1-8. Wanda Landowska (harpsichord). Victor set WDM-1338, 6 discs, $6.20. Also on Victor LP disc LM-1017, $5.45.

BEETHOVEN: Notturno in D (Op. 42). William Primrose (viola) and David Stimer (piano). Victor set WDM-1336, 3 discs, $3.35.

CHOPIN: Krakowiak (Op. 14). R. Schmid (piano) and Munich Broadcasting Symphony Orch., dir. Alfons Dressel. SCHUMANN: Konzertstueck (Op. 92). Edvard Erdmann (piano) and Munich Broadcasting Symphony Orch., dir. Gustav Goerlich. Vox 10-inch LP disc PL-1760, $4.85.

HINDEMITH: Sonata in D (Op. 11, No. 2). POULENC: Sonata (To the Memory of Garcia Lorca). Louis Kaufman (piano) and Artur Balsam (piano). Capitol LP disc P-8063, $4.85.

LISZT: Concerto in E flat. R. Schmid (piano) and Munich Broadcasting Symphony Orch., dir. Hans Rosbaud. STRAUSS: Burlesque. G. Muench (piano) and Munich Broadcasting Symphony Orch., dir. A. Dressel. Vox LP disc PLP-6110, $5.85.

NEW RECORDS IN REVIEW

WEBER: Piano Concerto in C (Op. 11). L. Schmidmeier (piano) and Munich Broadcasting Symphony Orch., dir. Gustav Goerlich. WEBER: Clarinet Quintet in B flat (Op. 34). Alfred Buerkner (clarinet) and String Quartet of Radio Munich. Vox LP disc PLP-6140, $5.85.

Orchestral

BACH-RESPIGHI: Passacaglia and Fugue in C minor; Sinfonia from Christmas Oratorio. Pierre Monteux and San Francisco Orch. Victor set WDM-1346, 2 45-RPM discs, $2.20.

COPLAND: Suite from Billy the Kid; Jingo from Five Statements. Leonard Bernstein and Victor Sym. Victor set WDM-1333, 3 45-RPM discs, $3.35.

MARTUCCI: Symphony No. 2 in F major. Antonio Guarnieri and La Scala Sym. Orch. Capitol-Telefunken LP disc P-8064, $4.85.

RESPIGHI: The Fountains of Rome. Victor de Sabata and Symphony Orchestra of the Augusteo, Rome. Victor set WDM-1337, 2 discs, $2.20.

SATIE-DEBUSSY: Gymnopédies Nos. 1 and 2. Serge Koussevitsky and Boston Symphony Orch. Victor 45-RPM disc 49-0771, 95c.

SIBELIUS: Symphony No. 2. Thomas Beecham and Royal Philharmonic Orch. Victor set WDM-1334, 5 discs, $5.25.

Vocal

BACH: Motet No. 3 (Jesu, meine Freude). Victor Chorale and Orch., dir. Robert Shaw. Victor set WDM 1339, 4 45-RPM discs, $4.30.

KERN: Show Boat (excerpts). Dorothy Kirsten (soprano) and Robert Merrill (baritone), with orch. dir. John Scott Trotter. Victor set WDM-1341, 3 45-RPM discs, $3.35.

PUCCINI: Mi Chiamano Mimi (Boheme); Senza Mamma (Suor Angelica). Licia Albanese (soprano) and Victor Orch., dir. Trucco. Victor 45-RPM disc 49-1696, 95c.

WAGNER: Elisabeth's Prayer (Tannhäuser). Kirsten Flagstad (soprano) and Philharmonia Orch., dir. Dobrowen. Victor 45-RPM disc 49-1783, 95c.

Victor has announced a catalogue of long-playing records, available March 15. Which means that the record market is close to consolidation, and that the LP disc will supersede all others where classical music is concerned. If all the Victor LP discs are as good as the one we have heard—Landowska's performance of the first eight Preludes and Fugues from Bach's Well Tempered Clavier—they will have a magnificent product. This particular disc has depth and resonance; it is appreciably better than the 45-RPM equivalent. And, of course, it has the virtue of continuity. Victor has made a welcome step.

The initial releases, as might be expected, are those which have been best-sellers in the old catalogue. Among them are Fiedler discs, the Butterfly excerpts, Elman in the Mendelssohn Concerto, Kapell in the Khatchaturian, Rubinstein in the Rachmaninoff Second, Menuhin in Lalo's Symphonie Espagnole, Brailowsky's complete version of the Chopin Etudes, Koussevitzky's Beethoven Ninth, the Shaw version of Bach's B minor Mass, Stokowski, Heifetz, Horowitz, etc. It is to be hoped that some of the older, irreplacable items in the Victor catalogue, even if somewhat dated as recordings, eventually find their way onto LP discs.

Among current orchestral recordings, there is a real novelty in the Capitol-Telefunken disc of the Martucci Symphony. Martucci is seldom played in this country but, if this work is an example, there are worse symphonic writers. The Symphony in F, a post-romantic work, has solid construction, well-devised melodies, and moments of real sweep. Admittedly conventional in design, the symphony nevertheless is worth becoming familiar with. There certainly is less actual musical content in Respighi's more glittering Fountains of Rome, well played by de Sabata and his orchestra. This set marks the conductor's first appearance on an American label. And Respighi's other contribution of the month, his whooped-up arrangement of Bach's Passacaglia, will appeal as an example of finished orchestral resource, but it has little to do with Bach. Beecham gives his usual polished performance in the Sibelius symphony, and the recording is mellow-sounding, though perhaps a little less colorful than some recent orchestral discs. In Copland's Billy the Kid, a score that holds up very well, Bernstein shows himself fully in sympathy with the music, and also gets the most out of the exuberant Jingo which occupies the last side.

It is among the instrumental discs that most interest lies. Vox has released a group of recordings made by the Munich Radio system, featuring some music that never before has been brought to records. Especially notable is the Schumann-Chopin coupling; there should have been a recording of the Krakowiak, one of Chopin's raciest scores, much before this. Rosl Schmid plays it superbly, and the recording is more than acceptable. The appealing Schumann Konzertstueck, also known as the Introduction and Allegro Appassionato, is an unfamiliar work full of reminiscences of the style of the piano concerto, a bit redundant perhaps, but close to the Schumann idiom. An unjustly neglected work, it is good to see it on records. Also first recordings are the Weber Concerto and Quintet, the former an interesting work rather stodgily played, and with a slight waver to the piano tone, the latter an authentic little masterpiece. Those who know Weber only by his big overtures (hardly anybody knows the operas) should look into this disc. As for the Liszt-Strauss coupling, Rosl Schmid's performance of the old Liszt warhorse is properly forceful, but honors go to the Burlesque, which not only is a better recording of orchestra-piano tone, but an interpretation more authentic than any currently available.

Capitol also presents a pair of first recordings in the Hindemith-Poulenc disc. The Hindemith sonata is an early work that leans toward Brahms and, in the last movement, Fauré (of all things). Hindemith never pursued this particular path, which makes this sturdy work all the more interesting. The Poulenc Sonata is not particularly typical of the composer, and in it he is working a vein of contemporary dissonance in which he appears a bit uncomfortable. Recording and performance by Kaufman and Balsam are all that one could ask.

George R. Marek has been appointed assistant to Paul A. Barkmeier, general manager of the RCA Victor Record Department. He will coordinate the advertising, sales, merchandising and promotion of the record department with Red Seal artists and repertoire. (Photo—Whitey Schaefer)

From Victor there is a well-played set of Beethoven's Notturno, a transcription by the composer for viola of a popular string trio that he published in 1797. Apparently this is a first recording, and a valid one to the Beethoven canon. Last, and best of all, is the news that Wanda Landowska has begun her integral recording of the Well Tempered Clavier. Better news one could not ask, nor could one find a more qualified interpreter. Her performances of the first eight Preludes and Fugues are in a lonely class by themselves in regards to style, technique, sympathy and identification with the music. All of the musical superlatives ever invented could not justify a description of her playing, and every record buyer will want a copy of the LP version.

The Landowska disc ties in with the bi-centenary of Bach's death. So does the Shaw recording of the third Motet, which is given a clean, well-balanced performance. Not too large a chorus is used, and the results are unanimously alert and intelligent. Kirsten and Merrill do the expected things in Show Boat, as does Albanese in her pair of Puccini arias, adding some heartrending sobs in the Suor Angelica excerpt. She is in good voice—both as pertains to music and sobbing. Flagstad, too, is heard to good advantage in the Tannhäuser aria, with her pure, instrumental-like voice soaring through and above the orchestral accompaniment. R. K. S.

New Guide to Acoustics

COLLECTORS' GUIDE TO AMERICAN RECORDINGS—1895-1925, by Julian Morton Moses. American Record Collectors' Exchange, 825 Seventh Avenue, $3.75.

The author is a specialist on acoustic (pre-electric) recordings, and the present book is a development of his old Record Collectors' Guide which was issued about thirteen years ago. He is interested primarily in celebrity discs, and anybody with the least interest in the Golden Age of Opera should get a copy. In his introduction, Moses discusses the various types of records made before 1925—Columbia, Victor, Berliner, Zonophone, Vocalion, Brunswick, Pathe, Actuelle, etc. His lists of artists and their recordings do not pretend to be all-complete; he has listed "all acoustic American celebrity discs belonging to those groups whose importance . . . merits their complete inclusion in a listing of collectors' recordings." Moses has arranged his list of artists alphabetically, and an appendix presents numerical study of the Red Seal label. R. K. S.

SCHOOLS and STUDIOS

Barzin Heads Adelphi Workshop

Leon Barzin, conductor of the National Orchestral Association, has been appointed director of the Music Workshop of Adelphi College, Garden City, N. Y. The announcement came from Paul Dawson Eddy, president of the College.

The Workshop, which is part of the Center of Creative Arts, opens on July 5 and continues until Aug. 15; it is designed to attract educators as well as students. Its purpose is twofold: active participation in the performance of great musical works; and hearing and discussing an abundance of fine music. The Workshop was originally for studying musical scores and recordings and singing madrigals. Under Mr. Barzin, chamber music, orchestral work and private instrumental and vocal lessons will be added.

A plan of education in the public schools of Nassau County, under the supervision of Mr. Barzin, is also to be sponsored by the Workshop. Demonstrations will be given first by professional musicians and later by graduates of the Workshop. Each occasion will introduce one section of the orchestra, with the complete symphonic ensemble to be covered each year.

Leschetizky Association Events

The Leschetizky Association of America gave a reception at Steinway Hall for their visiting member and vice-president, Benno Moiseiwitsch. Mrs. Walter Golde, president of the Association, received the guests with Mr. and Mrs. Moiseiwitsch.

A series of informal recitals is being presented this spring by three of the Association's active members. Edwine Behre was heard in a Chopin recital on Feb. 18, playing the 24 Preludes, Fantasie in F minor and other compositions. Mrs. Walter Golde will give an all-Bach program, March 26, playing Concerto in D minor (Vivaldi-Bach), Chromatic Fantasie and Fugue, and Toccata and Fugue in D minor (Bach-Tausig). The April program is to be announced.

La Forge-Berumen Events

John Wood, baritone, pupil of Frank La Forge, and Erin Ballard, pianist-accompanist, pupil of Ernesto Berúmen, gave a concert in New Rochelle, N. Y., for the Polio Foundation and sponsored by the American Legion. Walter Lowe, basso cantante, appeared before the Chatham (N. J.) Women's Club, with Mary Brown, pianist. Mr. La Forge presented pupils at a concert for the Musicians Club of New York at the Hotel Plaza; those participating were Rosa Canario, soprano; Genevieve Taliaferro, contralto, and Thomas Hayward, tenor, with Mr. La Forge at the piano. Miss Canario, Miss Taliaferro and Mr. La Forge were heard before the Schubert Club of Stamford, Conn.; several of Mr. La Forge's songs were programmed. William Schoonmaker, pianist, pupil of Mr. Berúmen, gave a recital at the La Forge-Berúmen Studios. On March 2, a program sponsored by the La Forge-Berúmen Studios was presented before the Piano Teachers' Congress of New York, with Edith McIntosh, composer-pianist and musicologist; Mr. Schoonmaker; and Ralph Quist, tenor, supported at the keyboard by his teacher, Mr. La Forge.

Cornell University Bach Fete

ITHACA, N. Y.—A four day festival honoring the bicentenary of Bach at Cornell University began on March 1 with a lecture on his choral works by Dr. Archibald T. Davison, of Harvard University. It was illustrated with excerpts from the St. Matthew Passion sung by a section of the Sage Chapel Choir conducted by Dr. Donald J. Grout. This work was to be performed in its entirety by the Sage Choir and the Cornell University Orchestra, under Robert L. Hull on March 19 and 21. An exhibition of works relating to Bach was opened by the University Library on March 20. A concert of his music will be given by the Cornell A Cappella Chorus and the Ithaca Chamber Music Society on April 16.

H. Heinz Singers Appear

Singers from the studios of H. Heinz have been appearing in opera, concert and on television. Arlene Carmen, mezzo-soprano, was heard in Stravinsky's Mavra in Town Hall and later in recital at the Kaufman Auditorium. Evelyn Keller, soprano, sang in Rochester, N. Y. A six-weeks engagement at Radio City Music Hall has been completed by Catherine Mastice, soprano. Returned from a concert tour in Canada, Ingrid Rypinski, mezzo-soprano, left New York for further engagements in Arkansas and Texas. Gladys Spector, soprano, has signed a contract for the spring season of the New York City Center Opera. Tonio Donadio, tenor, sings nightly on television in Baltimore. Engagements for George Woodhead, basso, include an appearance as soloist in Mozart's Requiem and in recital in Baltimore. The Stadttheater of Basel, Switzerland, is presenting George Vincent, tenor, as Ricardo in The Masked Ball, Pinkerton in Madam Butterfly, Lohengrin (title role) and other leading parts.

American Conservatory Announces Summer School

CHICAGO.—The Summer Master School of the American Conservatory of Music extends from June 26 to Aug. 5, under the direction of Pres. John R. Hattstaedt and Charles J. Haake, dean of the college. Auditions for a limited number of free and partial scholarships take place June 23-24.

The faculty includes: piano, Rudolph Reuter, Edward Collins, Kurt Wanieck, Hans Heniot, Bruno Glade, Mae Doelling Schmidt, Grace Welsh, Aletta Tenold, Ethel Lyon; voice, Theodore Harrison, Charles LaBerge, Frances Grund, Fred Wise, Gordon Campbell; violin, Scott Willits, John Weicher (concertmaster, Chicago Symphony), Stella Roberts, Sidney Miller; organ, Dr. Frank Van Dusen, Edward Eigenschenck; public school music, Robert Davis, Ann Trimingham, Evelyn Wienke; harmony, counterpoint, orchestration, John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts, Irwin Fischer and others. Ethel Lyon will hold a normal class in the Robyn System of Children's Musical Training, commencing July 5. Mary Ruth Craven and assistants will give courses in class piano methods for public schools (Oxford Piano Cource). Louise K. Willhour and Louise Suess Mitchell will give dramatic art courses.

Artist faculty recitals have been scheduled by Edward Collins, Bruno Glade, Rudolph Reuter, Leo Heim, Elsie Alexander, Pearl Appel, Mae Doelling Schmidt, Miriam Wagner, Evelyn Ames, Robert Speaker, B. Fred Wise, David Austin, Viola Repp, Maxwell Wilson, Sidney Miller, William Henigbaum.

Alberti Artists in Recitals

Seven artist-pupils from Solon Alberti's studio are giving recitals in Carl Fischer Hall this season—Ruthabel Rickman, David Seegmiller, William Gordon, Rose Mary Stevens, Jan Eaton and Homer Donohoo. Mr. Alberti is at the piano for these programs. With soloists chosen from these singers, and LuCretia Ferre, Stanley Propper and Ross Lynch, performances of The Messiah in December and Verdi's Requiem in February were given; Elijah is scheduled for April.

Mr. Seegmiller and Mr. Donohoo appear over WABD (television), Mondays and Thursdays respectively; Miss Stevens sang excerpts from Aida and Carmen on two programs at the Waldorf-Astoria and was soloist at Grace Episcopal Church in Rossini's Stabat Mater. Miss Ferre was engaged as special soloist at the Tremont Temple and will give a recital in Providence, R. I., in April. Miss Eaton is soprano coloist at Emanuel Baptist Church, Ridgewood, N. J., and in the stage show at the Roxy Theater, New York.

Samaroff's Memory Honored

PHILADELPHIA.—The Philadelphia Conservatory of Music, which is again offering faculty concerts in memory of Olga Samaroff, who headed the faculty for 20 years, presented a program in this series on March 6 at Witherspoon Hall, featuring the Conservatory Orchestra under Boris Koutzen. Contributions were invited to the Olga Samaroff Foundation, Inc., whose immediate goal is to aid by annual grants students of the Philadelphia Conservatory and the Juilliard School of Music in New York, with which Mme. Samaroff was also closely identified. The ultimate goal is to raise

(*Continued on page* 34)

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SCHOOLS and STUDIOS

(Continued from page 32)

$500,000 for a residence in New York for young musicians. The fourth of these faculty concerts will be held at the New Century Club on March 22.

The Philadelphia Music Club invited the public to performances of Cavalleria Rusticana and Mozart's Impresario, presented on March 14 at the Wanamaker Auditorium by the opera department of the Conservatory.

Baldwin-Wallace Planning Two Bach Festivals

BEREA, O.—Baldwin-Wallace Conservatory of Music will present its eighteenth annual Bach Festival on June 2, 3 and 4, and this year will give an additional festival on Nov. 10, 11 and 12 to commemorate the 200th anniversary of Bach's death.

The regular festival in June will include the Passion According to St. Matthew on the second day, conducted by Harold Baltz, director of the Conservatory, and with the Conservatory's Bach Chorus and Festival Orchestra, and the following soloists: Janice S. Schmidt, soprano; Jean C. Kral, contralto; Harold Haugh and Glenn Schmittke, tenors; Norman Green, baritone; Bruce Foote, bass.

Conductors on the first day will be George Poinar and Cecil Munk, soloists will be Betty Gotshall, soprano; Jean C. Krall, contralto; Harold Haugh, tenor; Bruce Foote, bass. Following the annual custom, the Baldwin-Wallace Brass Choir, conducted by Frederick Ebbs, will play chorals from the tower of Marting Hall before each of the concerts of June 2 and 3. An added feature on the third day will be an all-Bach organ recital by Rolande Falcinelli, organist of the Sacré Coeur of Montmartre, Paris.

The bicentenary observance in November will include presentation of the eight works published during Bach's lifetime—including the Musical Offering, Art of Fugue and others. Dr. Albert Riemenschneider, founder of these festivals, is their general manager.

Shriner Wins ATW Award

William Shriner, baritone and ex-Navy lieutenant (j.g.), has been adjudged the winner of the third annual Concert Award of the American Theatre Wing. The prize is a New York concert debut, with all expenses paid by the Wing, set for May 21 at Times Hall. The award was made by Mrs. Martin Beck, chairman of the Wing board, and the judges were Jarmila Novotna, John Brownlee, Giuseppe Antonicelli, Maggie Teyte, Lina Abarbanel and Walter Preston.

SCHOOL NOTES

Prof. Jacques Stueckgold for seven years has been the exclusive teacher of Philip Bond, bass, who made his debut in recital at Carnegie Hall on Feb. 19.

Ettore Verna, vocal teacher, took the plane for Europe on March 2 for a twelve-day trip, including visits to Paris, Rome and Milan.

Richard McClanahan gave a lecture on Keyboard Harmony on March 1 at the annual meeting of the American Matthay Association, held in conjunction with the convention of the Music Teachers National Association in Cleveland, O.

On March 1 the opera department of the Mannes Music School presented an Evening of Operatic Scenes and Excerpts; Carl Bamberger was musical director and Ralph Herbert, stage director. On March 9, Mr. Bamberger conducted the Senior Orchestra of the school, and next evening the program was repeated with student conductors.

Madeleine Gari, soprano, and Miv Sacks, tenor, artist-pupils of Kate Bertram-Hess, were heard in recital on March 4 at Carl Fischer Concert Hall.

Johnine Hall, pianist, and Charles Broadhurst, tenor, are winners of the annual Wichita (Kan.) Symphony Youth Talent Audition. They will receive scholarships covering tuition and private lessons at either Friends or Wichita university, and were soloists with the Wichita Youth Symphony on March 5.

The College of the City of N. Y. is offering for the first time this semester a new curriculum leading to the degree Bachelor of Arts in Music. Students elect subjects directed toward careers in composition, conducting, concert work, high school and college teaching, arranging, musicology, music history and criticism.

Tauno Hannikainen will conduct the Chicago Symphony in the final concert of the 52nd May Music Festival, Cornell College, Mt. Vernon, Ia., on May 6. On the same afternoon the Cornell Oratorio Society, under Dr. Paul Beckhelm, will perform Elijah. There will also be recitals by Rosalyn Tureck, pianist, and Frances Yeend, soprano.

Melitta Hirzel, only vocal teacher of Erna Berger, has opened a studio in New York.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

March 15. New York Youth Concerts, CH, A; Boston Symphony, CH, E; Beverly Somach, violinist, TH, E; Roberta Berlin, pianist, TiH, E.

March 16. New York Philharmonic-Symphony, De Sabata conducting, Nathan Milstein, violinist, soloist, CH, E; Marc Gottlieb, violinist, TH, E; Mannes Trio, TiH, E.

March 17. New York Philharmonic-Symphony, De Sabata conducting, Nathan Milstein, violinist, soloist, CH, A; Harry Cykman, violinist, CH, E; Little Orchestra Society, TH, E; George Osmolovsky, violinist, TiH, E; Junior League Choral and Princeton Glee Club, CRH, E; orchestral concert conducted by Mitropoulos and others, CFCH, E.

March 18. Boston Symphony, CH, A; Gilopez Kabayao, violinist, CH, 5:30 p.m.; New York Philharmonic-Symphony, De Sabata conducting, Miriam Solovieff, violinist, soloist, CH, E; Molly Levinter, pianist, TH, A; College of St. Elizabeth Glee Club, TH, E; Dorothea Lang, mezzo-contralto, TiH, E.

March 19. New York Philharmonic-Symphony, De Sabata conducting, Nathan Milstein, violinist, soloist, CH, A; Jeanne Rosenblum, pianist, CH, 5:30 p.m.; William Warfield, baritone, TH, A; Ralph Sheldon, pianist, TH, 5:30 p.m.; Kenneth Wolf, composer-pianist, TH, E; Felice Takakjian, pianist, TiH, A; Lotte Landau, pianist, TiH, E; Faya Kiseleva, soprano, and instrumental trio, CRH, 5:30 p.m.; Emma Foos, song recital, CFCH, 5:30 p.m.

March 20. Vladimir Horowitz, pianist, CH, E; Musicians Guild, TH, E.

March 21. Joseph Bernstein, violinist, TH, E; Frederick Marantz, harpsichordist, TiH, E.

March 22. Jacques Bronstein, pianist, CH, E; Barbara Custance, pianist, TH, E; Madeline Bone and Elsie Bennett, duo pianists, TiH, E; Philomusic Society Concert, CFCH, E.

March 23. New York Philharmonic-Symphony, De Sabata conducting, Artur Rubinstein, pianist, soloist, CH, E; Willard Tressel, violinist, TH, E; Albert W. Shont, baritone, TiH, E.

March 24. New York Philharmonic-Symphony, De Sabata conducting, Artur Rubinstein, pianist, soloist, CH, A; Oratorio Society, CH, E; Lubomir Vichegonov, bass, and Irma Cooper, soprano (Debut and Encore Concert), TH, E; Celtic Choral Society, CRH, E.

March 25. New York Philharmonic-Symphony, De Sabata conducting, Moura Lympany, pianist, soloist, CH, E; Janice Moudry, contralto, TH, A; Elmer Bernstein, pianist, TH, 5:30 p.m.; Helvetia Maennerchor of New York, TH, E; International Music Lovers Guild, TiH, E.

March 26. New York Philharmonic-Symphony, De Sabata conducting, Artur Rubinstein, pianist, soloist, CH, E; Barbara Denenholz, pianist, CH, 5:30 p.m.; Skidmore College Chorus, TH, A; Constance Berksteiner, soprano, TH, 5:30 p.m.; Antonio Iglesias, pianist, TH, E; Ivor Gothie, pianist, TH, A; NAACC, TiH, E; Ben Belfer, baritone, CRH, A; Syril Mosteau, song recital, CRH, E; New York Flute Club Concert, CFCH, 5:30 p.m.; Eugene Emmich, pianist, CFCH, E.

March 27. Jeanette Haien, pianist, TH, E; Rena Greene, pianist, TH, E; Philadelphia Orchestra, CH, E; Grant Johannesen, pianist, TH, E; Elizabeth Brown, pianist, TiH, E.

March 29. Louise Behrend, violinist, TH, E; Suzanne Bloch, music of the 16th, 17th, 18th centuries, TiH, E.

March 30. New York Philharmonic-Symphony, Leopold Stokowski conducting, CH, E; Aldo Parisot, cellist, TH, E; Karl Kern Harrington, tenor, TiH, E; Doris Belvig, pianist, and Lawrence Turner, bass baritone, CFCH, E.

March 31. Aususstana Choir and Jussi Bjoerling, tenor (benefit), CH, E; Little Orchestra Society, TH, E.

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